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UNIVERSITY OF ALBERTA

NEGOTIATION AS ONE ELEMENT OF DRAMATIC ROLE PLAYING: A HERMENEUTIC CASE STUDY

by

© GRAEME ARKLESS

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "NEGOTIATION AS ONE ELEMENT OF DRAMATIC ROLE PLAYING: A HERMENEUTIC CASE STUDY" submitted by Graeme Arkless in partial fulfilment of the requirements for the degree of Master of Education.

TO Craig ..... Supervisor

JB Parsons ..... J.M. Parsons .....

MF Juliebo ..... Moira Juliebo .....

Date: .....

DEDICATION

To my father, Albert John, and my mother, Patricia Florence, who have given me a love for life and who have loved me so dearly.

Abstract

The purpose of this study was to further illuminate some of the nuances of negotiation that pertain to dramatic role playing through spontaneous improvisation.

One group of twenty-seven grade eleven drama students spontaneously improvised their negotiations while they were role playing. Also, these students were engaged in a group drama which served as the dramatic form of expression through which the role playing drama students spontaneously improvised their negotiations.

The group drama was based on the chapter "The Farmer's Revolt" of Rick Salutin's book, William Lyon Mackenzie and the Canadian Revolution:1837. The storyline of the group drama began with a group of nine different European families who chose to go to Canada in the hope of finding better living conditions and opportunities. Once this group arrived in Canada, they realized that land was difficult to obtain. After working to clear their land for two years, two families lost their land. Their land was awarded to two other families, both of which were upper-class British families.

Three major themes relating to negotiation were realized in this study: factors that impact negotiation, the process that led to negotiation, and the act of

negotiation. Emergent themes following factors that impact the act of negotiation were: kinds of drama students, how students knew who was what kind of drama student, behavior of kinds of drama students, feelings drama students had for each other, and characteristics of "strong" and "weak" drama students related to dramatic role playing. Emergent themes pertaining to the process that led up to negotiation included: giving students information, building belief, establishing roles, establishing the context, and setting up the negotiation. Emergent themes of the act of negotiation were: space, objects, learning, power, thinking, and the interactive process.

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CHAPTER ONE

PRELUDE: ESTABLISHING THE CONTEXT

Introduction

"Are there any questions?" "All right, you have ten minutes, go!" The grade eight drama students are preparing to show improvised slapstick scenes. The teacher has asked her students to adopt stereotypic roles, which they are to portray in their improvised scenes. With four or five students in each of the six groups, the noise level increases as the students try out their ideas by putting them into action.

Not all of the drama students are on task. Craig sits outside the space of his group, who are are busily developing their scene, staring into the general area directly ahead of him. Elsewhere in the drama room, Pamela and Bobbie have found a place where they sit, hip to hip, discussing something. In another area of the drama room, Robert and Jennifer taunt each other about some event that took place during the past weekend. Unbeknownst to either Robert or Jennifer, their group members, Sandra and Gerry, work on creating a scene.

Still, others move rostrum blocks. "Let's try it this way." With the ten minutes elapsed, the teacher asks her students to sit on the edge of the stage from where they watch three groups perform. "Jennifer, it's your group's turn now." Jennifer looks at Robert; Sandra and Gerry have already stood up and moved to the area where their classmates have shown their scenes. Briefly, the group huddles to discuss something. "Come on, other groups have to show their work today too." Sandra and Robert quickly set up a table and put three chairs around it. Robert shuffles across the floor, while pretending that he is smoking a fat cigar. He looks around, as though he is concerned that someone is following him, and sits heavily on one of the three chairs. Lifting one arm, Robert turns slightly and snaps his fingers. Sandra and Gerry enter the scene. Sandra guides Gerry into the room where Robert is sitting. Gerry is groping as though she were in the dark. Seeing that there are only two vacant chairs in the place, Sandra asks Gerry to wait while she goes to ask Robert whether they can use the chairs. Nervously, Robert gives his consent to Sandra. Once both girls have sat down, Jennifer moves to what appears to be an imaginary counter. She places some imaginary objects

on an imaginary tray and walks over to the table where Robert, Sandra, and Gerry are sitting. Robert yawns and stretches, as Jennifer stands nearby, knocking over the imaginary tray. Jennifer reacts with an expression of complete surprise and many of the students who are watching laugh. Somehow the exposition comes to a conclusion and, as with the other pieces seen, the class applauds.

The teacher had asked these drama students to adopt and portray stereotypical roles. Without much preparation, these grade eight drama students were able to complete an improvisation in which they played various roles. Gerry portrayed a blind person and Jennifer portrayed a waitress. Although Sandra and Robert's roles were not as stereotypically evident as Gerry and Jennifer's roles, their adopted roles helped to emphasize the more obvious roles that Gerry and Jennifer had assumed. Moreover, these students were able to spontaneously communicate successfully during their role playing, which may have contributed to their ability to complete the improvisation. Together, this group had entertained many of their fellow classmates with their dramatic role play; that is, their role play was

successfully expressed in the form of a short improvised slapstick scene.

This is not the first time that I have seen students who do not generally work in drama class experience success in spontaneous role play. In my experience as a drama teacher, I have found that students like Robert and Jennifer can be seen in many drama classes; that is, there are students who seem to encapsulate the option syndrome where a seemingly overall apathetic attitude toward drama is adopted (Craig, 1984:145). I remain consistently impressed, however, when drama students, whether they put forth constant effort in class or not, are able to interact successfully while role playing. I have seen both lethargic and interested drama students involved in spontaneous dramatic role playing improvisations that have moved classroom audiences. After seeing this phenomenon many times, I began to question my understanding of spontaneous dramatic role playing.

Why were some spontaneous improvisations successful while others were not? As I watched students interact during spontaneous improvisations, some questions began to emerge: What happens between role

playing participants when they are involved in a spontaneous dramatic role playing situation? Do students know when their role playing is effective? What aspects of role playing affect student involvement and commitment to the role playing situation? These sample questions emerged out of my interest in dramatic role playing. They do not serve as the questions upon which this investigation is written. Rather, these initial emerging questions helped to orient me toward a specific area of interest that pertains to spontaneous dramatic role playing, negotiation.

Upon initial observation, it seemed that the completion of a spontaneous role playing situation was dependent upon the success of the negotiation that took place between role playing participants. This, however, was an assumption from which questions pertaining to the role that negotiation plays in spontaneous dramatic role playing situations began to emerge: Is negotiation a significant factor in the success or failure of spontaneous role play? Does negotiation have an impact on the participants' decision to commit themselves to the role play? What does the experience of negotiation mean to the participants? Questions such as these led me to

undertake this investigation.

Negotiation is used in reference to the interactive communication that often occurs in drama-in-education classes:

> But if we now turn to look at dramatic playing we see that that particular mode does indeed reflect the private/public tension in all respects. The individual is caught up in the personalising/objectifying dialectic as in life, and because the communication is between participants, the normal interaction of a social context is also reflected. Participants are free to 'negotiate meaning' (Bolton, 1984:123).

Bolton (1984) has recognized that negotiation is a part of dramatic playing. In the above mentioned statement, Bolton implies that negotiation is a part of the interaction that takes place between role playing participants. Still, this author does not elucidate what it is to negotiate, but rather seems to be saying that negotiation is the outcome of dramatic playing.

The way in which Bolton has mentioned negotiation in the above quotation is an example of how the nuances of negotiation have been taken-for-granted. Bolton (1984) does not discuss the meaning of negotiation as it occurs between role playing participants, yet he uses the term

"negotiation."

In an attempt to further understand negotiation as it occurs between students, I investigated the process of negotiation as it occurred between one group of role playing drama students. The focus of this study is to illuminate negotiation as it occurs between students. This focus toward shedding light upon the process of negotiation may reveal how some nuances of negotiation affect dramatic role playing and may shed light upon the participants' experience of negotiation.

This study is concerned with negotiation as an integral part of spontaneous dramatic role playing. Dramatic role playing that is rehearsed, either through movement, action, or speech, is not the kind of dramatic role playing that was investigated in this study.

Justification for the Study

In education, some scholars (Moreno, 1972; Wagner, 1977; Duke, 1978; Spolin, 1983; Heathcote, 1984) have written about dramatic role playing. Spolin (1983:390) for example, refers to role playing as "using a character to hide behind; a mask keeping one from exposure." In

this instance, Spolin implies that role playing somehow protects one from vulnerability. Yet, I have seen many students stop role playing in the midst of improvisations. Did these students feel some kind of exposure? Do students necessarily use "masks" every time they become involved in a role playing situation? Spolin's use of the word "mask" does not help to clearly define how role playing participants are kept from their personal feelings. What does the term "mask" mean? Are some "masks" different from others? The above mentioned language Spolin uses to describe dramatic role playing may reflect some aspects of what it is like to role play. However, her description of dramatic role playing does not fully coincide with some of the role playing situations that I have seen in my experience as a student and teacher of drama in education.

The discrepancies between Spolin's (1983) description of dramatic role playing and what actually occurs during spontaneous role playing may lead one to question the meaning of dramatic role playing. In view of this, a further description of some aspects of what occurs during dramatic role playing, may give further meaning to the term "dramatic role playing."

A more common description of role playing is exemplified in Heathcote's (1984:49) statement that role play is "to want to know how it feels to be in someone else's shoes". Interestingly, Neelands (1986:74), when he attempts to define dramatic role play in a more current book, uses the words "try out someone else's shoes". The use of the metaphor of shoes may be appropriate when examining individual role playing experiences. However, when this metaphor is applied to role play as it may occur in drama classrooms where students, including their teacher, may safely but spontaneously interact with one another, further questions pertaining to the meaning of dramatic role play may arise.

Implied in Heathcote's and Neelands' use of the metaphor shoes is the term "person." For example, if one adopts the role of a superhero, one may glean a vicarious understanding of that superhero's feelings, thoughts, and so on. Through role play, therefore, one may be able to identify with a superhero. Heathcote's (1984) and Neelands' (1986) focus is the insular experience of adopting a role. However, spontaneous role play does not necessarily take place solely in isolation

Dramatic role playing is often a social activity where students often spontaneously negotiate with one another.

> An increased knowledge and understanding of the role role can play in the learning process should enable teachers to create dramatic situations which challenge children intellectually by creating a purpose for learning. At the same time drama can also provide opportunities for actively negotiating meanings in situations which require abstract, reflective thought and language (Verrior, 1985:186).

In the above quotation, Verrior recognized that dramatic role playing provides opportunities where students and their teacher may negotiate. Though negotiation has been recognized as a facet of drama in education, the nuances of this facet have yet to be fully explicated.

In a dramatic role playing situation, negotiation is one significant aspect of the experience of working through role (Bolton, 1984; Heathcote, 1984). Heathcote has identified six aspects of negotiation: "power, trust, decision making, perspective, con-game, and sincerity" (Johnson and O'Neill, 1984:164). However, Heathcote has not fully discussed how each of these aspects of negotiation affects the interaction between role playing

participants and the outcome of the role play. Nor has she discussed the role playing participant's experience of these aspects of negotiation. Furthermore, Heathcote identified these aspects of negotiation when she was "working as a teacher negotiating within the virtual state" (Johnson and O'Neill, 1984:164).

There are differences between the negotiated interaction that occurs when a teacher negotiates with students "within the actual state" and moments when students and their teacher negotiate "within the virtual state" (Johnson and O'Neill, 1984:164). The actual state involves moments of negotiation that occur out of role playing situations where people engage in "actual face-to-face talk between persons who have a settled relation to each other, [where] there will often be occasions when the relationship is not in jeopardy and little new information bearing on the relationship is conveyed" (Goffman, 1974:143). On the other hand, when people work through role, the virtual state, "they must negotiate their change, their interaction" (Johnson and O'Neill, 1984:115). In view of this, during spontaneous dramatic role playing situations, where role playing participants negotiate, there may be occasions when the

relationship is at risk; whereas during normal conversation where people are not engaged in dramatic role playing, the relationship is usually not at risk (Goffman, 1974). This fundamental difference between situations where people are not working through role and situations where people are working through role begins to illustrate the focus of this study.

This study attempted to shed light upon negotiation as it occurred between role playing participants who were building a drama by working through role, "within the virtual state" (Johnson and O'Neill, 1984:164). Henceforth, the previously posed questions remain. Is negotiation important to role playing? What does the experience of negotiation mean to the participants? Does negotiation have an impact on the outcome of a role play?

This study focuses on one element of dramatic role playing, negotiation. The exploration of negotiation, as a part of spontaneous dramatic role playing, is a step toward a further understanding of the relationship between negotiation and dramatic role playing; the nuances of negotiation as they apply to spontaneous role play; and, therefore, more knowledge about dramatic role playing.

Purpose of the Study

The purpose of this study is to further describe negotiation and dramatic role playing. There are two special features of this study. One feature relates to the exploration of the negotiated experiences of a group of role playing participants. Role playing participants are important members of improvisations in which role playing occurs. Therefore, in order to further understand dramatic role playing, the experiences of the participants must be explored in the context in which they occur. The second feature of this inquiry pertains to the recognition of negotiation as an element of dramatic role playing and as an inherent part of the experience of role playing.

Implications of the Study

An examination of negotiation as one element of spontaneous dramatic role playing may further enhance my understanding of spontaneous role play. Also, a further understanding of role playing may affect the way in which I, as a teacher, utilize dramatic role playing.

The act of negotiation may occur in many drama classes where students engage in spontaneous improvisation. A drama teacher, for example, may choose to teach a lesson where her students adopt roles and improvise dialogue. Although teachers may be aware of what learning outcomes they are looking for, an understanding of what occurs between students who are negotiating may have an impact on the teaching strategies teachers choose to use.

> Almost every education methods text contains a short section on the value of role playing as an instructional strategy, but the usefulness of the approach never seems to be stressed adequately nor is its appropriateness to a variety of subject matter sufficiently understood (Duke, 1978:64).

The above mentioned statement is a reflection of how role playing has been taken for granted. Rather than provide another theoretical definition of role playing, I shall attempt to describe negotiation, as one part of role playing, so that teachers may use this description as practical knowledge. The implication of this practical knowledge may be the development of teaching strategies relative to the process of role playing.

The results of this study may begin to reveal aspects of negotiation that have been taken for granted. By illuminating this one element of role playing, other elements may be later explored by other researchers.

Identification of the Questions

By concentrating on a group of role playing participants, focusing specifically on moments of negotiation that occur when the participants are involved in a dramatic role play, I shall explore the following questions:

1. In what ways is negotiation important to dramatic role playing?
2. What does the experience of negotiation mean to the participants?
3. In what ways does negotiation have an impact on the outcome of the role play?

The above questions are not ranked. Moreover, the questions are summative in relation to the initial questions mentioned on pages three and four. For example, implicit to the first question stated above are

the initial questions: Is negotiation a factor in the success of a role play? Is the success of role playing paramount to improvisations that incorporate dramatic role play? Does this success have an impact as to why some students give up during spontaneous improvisations? The three questions stated above serve as guides with which some "answers" to the above questions may be revealed in the analysis of the data.

Assumptions of the Study

The study assumes that::

1. the negotiated experiences of role playing participants may not yet be fully identified.
2. role playing participants negotiate while spontaneously role playing.
3. the participants' experiences of negotiation may have an impact on the meaning of dramatic role playing.
4. by illuminating an element of the participant's experience of dramatic role playing, this may result in a further understanding of dramatic role playing.

5. articulated experiences of negotiation, may have an impact on the description of the term "dramatic role playing". Here, the term "articulation" refers to an implicit and explicit understanding of role playing, on the part of the educator as well as the students.

6. dramatic role playing experiences may allow for a personal, implicit, understanding of role play. For example, if a student adopts the role of a superhero, she may feel a sense of power. This power may be an inherent part of the superhero role. Hence, by virtue of the superhero role, the student is endowed with a sense of power. The student may feel this power during the role play, but may have difficulty clearly communicating how much power and what kind of power she experienced during the role play. The teacher may ask open questions after the role play which may help the student articulate her experience of power. For example, the teacher may ask, what kinds of feelings did you have? Through this kind of open questioning, the student may reflect upon her experiences of the role that she assumed and through

her reflections, she may come to a further understanding of what it was that she experienced. In this instance, role playing a superhero may have helped give the student an implicit understanding of power.

7. students and teachers may express their role playing experiences in an effort to glean an explicit understanding of how role play may assist learning, whether the learning be personal or conceptual. To use the adoption of a superhero role as an example, a student may be asked by her teacher, "Are superheroes needed?" The student may respond to this closed question with an explanation about how superheroes are crime fighters. After listening to the response, the teacher may ask another closed question; "Do we have crime fighters in our community?" Here, role playing superheroes may be a medium through which students learn about crime fighting. Explicit to the dramatic role play is crime fighting.

8. role playing participants are important to the process of working through role.

9. by studying actual moments of dramatic role play as experienced by role playing participants, a further understanding of what it is to work through role may be gleaned.
10. the acquired knowledge from capturing and analysing lived human experiences of dramatic role playing may bring further meaning to the term "dramatic role playing."
11. by illuminating some of the themes that relate to negotiation, as one part of the experience of working through role, a further understanding of dramatic role playing may develop.
12. the participants were actually role playing, not merely pretending to role play, during the period of time in which this data was recorded.
13. those who were interviewed responded to the interview questions with information that related to their actual experiences of working through role.
14. role playing experiences have an effect on role playing participants.
15. the participants' journal entries are based on their actual role playing experiences.

Definition of Terms

Drama in Education

For the purpose of this study, the term "drama" shall refer to drama in education. The term "drama" shall be understood as a valid school subject and as a medium (Heathcote, 1971) through which the expression of imaginary human thought (Courtney, 1980) and deed becomes enacted through various forms of dramatic expression such as role playing where the action can be stopped at any time, can be reflected upon, examined, and then repeated (Heathcote, 1984), in various ways.

Group Drama

The way in which the term "group drama" is being used in this investigation concurs with the way in which the term "group drama" is defined in the Alberta Elementary Curriculum Guide (1985):

> Group drama is an activity in which the teacher guides the class in decision-making through cooperative building of a drama using role (1985:162).

The above quotation begins to define the general meaning of group drama.

Dramatic Role Play

The term "dramatic role playing" means the playing out of assumed roles. While role playing, the way that one moves, speaks and interacts with others may depend upon how one interprets the role he/she is playing.

Role provides tremendous opportunity for discovery of various ways of being through the playing out of various roles (Goffman, 1974) and then reflecting upon this personal role experience of otherness. (Merleau-Ponti, 1973; Schmidt, 1973; Johnson and O'Neill, 1984).

Spontaneous Improvisation

In this thesis, the term "spontaneous improvisation" shall refer to Heathcote's (1984) description of improvisation with regard to personal discovery and Landy's (1982) definition of improvisation.
Heathcote's description of improvisation is that:

> Dramatic improvisation is concerned with what we discover for ourselves in a human situation containing some element of desperation (Johnson and O,Neill, 1984:44).

Landy's (1982) definition of spontaneous improvisation concurs with Heathcote's emphasis of the term "discovery" as a significant part of the definition of improvisation. Landy states that:

> the term improvisation is also essential to our understanding of educational drama. Improvisation is an unscripted, unrehearsed, spontaneous set of actions in response to minimal directions from a leader, usually including statements of whom one is, where one is, and what one is doing there (Landy, 1982:5-6).

A synthesis of these two foci have been adopted for the purpose of this study. Spontaneous imrovisation is a medium through which discovery occurs (Johnson and O'Neill, 1984).

Negotiation

The term "negotiation" literally means the "process of negotiating" (Neilson, 1945:1638). The "process of negotiating" literally means "to confer with another

so as to arrive at the settlement of some matter" (Neilson, 1945:1638). There are two important aspects of this definition of the term "negotiation." First, the act of negotiation is a process. Second, the purpose of negotiation is to reach an agreement. Negotiating involves risk-taking and struggle (Nierenberg, 1968). For Ilich (1973), even if both negotiating participants amicably enter into a negotiation, there is a struggle to "reach a common understanding on a matter important to both" (Ilich, 1973:12).

To negotiate is to communicate with others with the aim of reaching an agreement and to struggle to find common ground upon which people can reach an agreement.

Summary of the Terms

Beginning with the term "drama" and ending with the term "negotiation," the aforementioned terms move from the general to the specific. For example, in this study, the term "drama" encompasses the terms "group drama" through to "negotiation." The term "drama" is a multi-dimensional medium that can be sub-divided into many categories. Drama is a general term.

A particular way of doing drama is through group drama. Herein, the term "group drama" refers to a particular way of utilizing improvisation through which people may explore and struggle with the resolution of a common problem (Courtney, 1980). In this study, a group of students participated in spontaneous improvisations where they attempted to solve a common problem; hence, the term "group drama." During the group drama, students worked through role as a way of interacting with each other. Therefore, as it pertains to this study, the term "dramatic role play" is inherent to the term "group drama." Dramatic role play is an integral component of group drama.

The students who participated in the group drama assumed roles. Also, during the group drama, students would interact spontaneously while in role. For example, one student assumed the role of Mrs. Ruth Bench. During the group drama, this student would speak, walk, eat, and so on, as Ruth Bench. Moreover, the group drama became believable as the students were able to create convincing dialogue and attitudes while spontaneously improvising through their adopted roles. Further to the term "dramatic role play," "spontaneous improvisation" is a

descriptive term that is more specific to the kind of interaction that occurs between role playing participants.

Spontaneous improvisation is a particular kind of dramatic activity and is more specific than dramatic role playing.

Negotiation is one constituent part of spontaneous improvisation. Of the five dramatic terms presently discussed in this thesis, the term "negotiation" is the most specific term in relation to drama.

In relation to the above mentioned definitions, the following chart may further help to show the proximate relationships between the five primary dramatic terms as they have been discussed thus far. It should be noted that the following chart does not display an actual representation of the relationships of these terms. Rather, the chart simply shows how the terms relate to each other, from general to specific.

PROXIMATE RELATIONSHIP CHART OF FIVE DRAMATIC TERMS

DRAMA IN EDUCATION

Drama-in-education is the umbrella term incorporating all aspects of drama as they occur in formal situations of learning.

GROUP DRAMA

Group drama is one form of drama.

DRAMATIC ROLE PLAY

Dramatic role play is a component of group drama.

SPONTANEOUS IMPROVISATION

Spontaneous improvisation is inherent to dramatic role playing.

NEGOTIATION

Negotiation is one constituent part of spontaneous improvisation.

DELIMITATIONS

This study is limited to one element of dramatic role playing, negotiation. The gist of this study is the illumination of some of the nuances of the process of negotation. The contextual nature of this study is reflected in the data which involved capturing moments of negotiation as they occurred between dramatic role playing participants. Because of the contextual nature of this study, surveys and measurement are not utilized: "Qualitative researchers are concerned with process rather than simply with outcomes or products" (Bogdan and Biklen, 1982:28). The illumination of some of the nuances of negotiation shall be revealed by finding themes relevant to negotiation as they emerge from the data. No attempt shall be made to quantify the data. This qualitative study is limited to the investigation of the process of negotiation as one element of dramatic role playing.

This investigation is a case study involving one particluar drama class. Hence, data was collected from a sample of N = 1. Data was collected from one Drama 20 class, including the teacher. The drama class was

comprised of twenty seven students of which fourteen were female and thirteen were male. No attempt has been made to involve other drama classes.

LIMITATIONS

The data for this study was collected using audio tape, interviews, journals, and observation notes. During the time in which I was audio recording the participants of this study, the tape recorder could not clearly record all of the interaction of all of the participants. Therefore, the tape recording device was not entirely effective. When the data was being collected, the microphone, used to capture the role playing occurances in the drama room, could pick up the sounds in the immediate area in which the microphone was placed. Any recorded sounds that were not in the direct area of the microphone were indecipherable.

This study is limited by virtue of the perceptions with which I have approached this inquiry:

> It has been widely recognized that each intellectual stance one takes to a particular problem provides but a limited perspective . . . Each stance discloses certain features against which other features are seen (Apple, 1970:18).

To fully reveal the nuances of negotiation, as it relates to dramatic role playing, would involve the incorporation of a multitude of perspectives. By comparing the similarities and differences of each perspective, one may gain a more complete picture of negotiation. The particular orientation from which I have undertaken this investigation, therefore, is a limiting factor in the definitive description of the nuances of negotiation and how negotiation relates to dramatic role playing accordingly.

The word "perspective" refers to what I personally bring to the research situation. However, as Wilson has stated, some bias is not uncommon in research:

> No one, of course, enters a situation a true tabula rasa. Language is itself a limiting factor which provides one set of conceptual tools and screens out others (Wilson, 1977:251).

In fact, previous life experiences have influenced my "observation and thought" (Wilson, 1977:251).

As an example of one bias in this thesis, I have chosen to inquire about negotiation. I chose to examine negotiation because of my personal interest in the role playing interaction that occurs between students. Yet,

there are many research possibilities in educational drama. This study is limited by the fact that I am limited in my abilities to bracket out my previous life experiences that have had an impact on this investigation. However, the ability to realize and attempt to "suspend the preconceptions carried into the situation, is one to be developed as the study progresses" (Craig, 1984:17).

Four weeks were spent collecting the data for this investigation. This study is limited by virtue of the amount of data that could be collected within this four week period.

This study is limited because of the lack of resources necessary to record all of the occurances within the research setting. The research setting was a drama classroom. The microphone, for example, used to record the sounds that were made during the drama classes worked well. However, transcribing the recorded noise, caused by the microphone simultaneously picking up several voices and other sounds, was extremely difficult.

My presence in the drama room during the group drama was an intervention which had some effect on the

participants and, in turn, the process of the group drama. My physical presence in the drama room changed the physical space in which the participants interacted. Also, because the students were not accustomed to having researchers observe them while they interacted during their drama classes I, as an observing researcher, was an intervention. On the other hand, because I was in the drama room observing the students during the life of the group drama, I was aware that the behaviors of the participants were characteristic and conducive to the context of the group drama (Smith, 1976:343).

CHAPTER TWO

THEORETICAL FRAMEWORK OF THE STUDY

Introduction

The primary underpinnings of this study are: human science, qualitative research, and hermeneutics. Although these underpinnings form the theoretical framework of this study, for the purpose of clarity they shall be discussed separately. In this way, the reader may acquire an understanding of the theoretical foundation upon which this study is based. The following is a discussion of these three underpinnings.

Human Science Research

This investigation can be categorized as a human science endeavor for three reasons: (1) because of the perspective from which this study was approached, (2) because this study is concerned with describing the process of negotiation as a human experience and (3) because the chosen methodology was based on the questions that emerged from my drama teaching experiences. That is, the questions emerged from my particular interest in drama education and informed me as to which methods of

data collection were appropriate (Polkinghorne, 1983).

As a human science researcher, I perceive this investigation in a particular way. For example, I do not perceive negotiation as an objectifiable thing that can be defined upon thorough examination, but rather perceive negotiation as a human experience. Negotiation, as it is referred to in this study, is a part of the life-world of those who participate in spontaneous improvisation via dramatic role play. In view of this, the examination of negotiation as an object separate from the life-world does not occur in this study. Hence, in this study, negotiation cannot become understood when examined as a thing separate from the human life-world. Schutz and Luckman (1973) stated that the "life-world is not my private world, nor yours and mine added together, but rather the world of our common experience" (Schutz and Luckman, 1973:23). In this sense, negotiation is as much a part of my life, as a student and teacher of drama, as it is to those who participated in this study. Following Freire (1985), as a human science researcher, I am oriented to this particular investigation not simply as a scientist, but also as a human being.

My human science perspective is reflected in the way

that I am oriented to this study. Here, the word "perspective" "is not a science of the world, it is not even an act, a deliberate taking up of a postition; it is the background from which all acts stand out and is presupposed by them" (Merleau-Ponty, 1962:10-11). This perspective is more than a rationalization or intellectual attitude. "Perspective" is synonymous with being in the world, "being-to-the-world, being-to-others, a being-to-humanity" (Danner, 1986:37). As a human researcher, I am morally and ethically, primarily responsible to those who have participated in this study.

In human science, social and ethical responsibility are combined (Danner, 1986). The primary responsibility of this endeavor is implicit to human science. Because human science is concerned with the lifeworld, human science investigations incorporate responsibility as an important part of the life-world (Danner, 1986). Therefore, I am responsibly oriented to those who participated in this investigation by virtue of being a human science researcher.

As a human science endeavor, this inquiry is concerned with further understanding dramatic role

playing. Although the focus of this study is the illumination of negotiation as one element of dramatic role playing, I am aware of other elements of dramatic role playing. These elements may be tension, conflict, dramatic situation, and role. Still, human science research is often guided by the interest of the researcher (Barritt, 1986).

The quest to reveal some aspects of negotiation begins by capturing moments of human interaction in which negotiation is occuring. These captured moments of negotiation serve as the basis from which descriptions of negotiation emerge. Barritt (1986:17) noted that "for the human sciences, the quest begins in descriptions of lived events as told or observed, including the situations in which these experiences happen." Here, descriptions of negotiation are based on the experiences of negotiation by a group of drama students. In addition, a description of the context in which these students experienced negotiation is a part of this text. Is negotiation important to dramatic role playing? What does the experience of negotiation mean to the participants? Does negotiation have an impact on the outcome of the role play? To get answers to these

questions, the experiences of negotiation, of those who participated in the dramatic role play in this study must be explored in the context in which they occur. To describe those concrete experiences of negotiation, follows human science tradition (Barritt, 1986).

Human sciences share "a passionate desire to attain better understanding" with natural sciences (Barritt, 1986:16). However, one major difference between human and natural science research is the approach to methodology. Human science researchers tend to adopt methodologies appropriate to questions that arise throughout their investigations. Natural science researchers, on the other hand, are usually initially bound by the "methods of one scientific tradition" (Barritt, 1986:17). Polkinghorne (1983) noted this significant difference when he stated that:

> Human science, as distinguished from natural or behavioral science, is a science which approaches questions about the human realm with an openness to its special characteristics and a willingness to let the questions inform which methods are appropriate (Polkinghorne, 1983:289).

Human science researchers tend to be open to altering the methods that they use to collect data.

Human experience is always particular to the individual. There may be commonalities between similar experiences. However, unless the context is identical "an adequate representation of the human image is never complete" (Barritt, 1986:21). Furthermore, human science researchers are limited by their knowledge of the future. An accurate description of a human experience in the present may not be accurate in the future. Hence, the open approach that human science researchers use to collect data is a reflection of the multi-dimensional nature of human experience.

As a human science investigation, the research questions (listed on page eighteen) helped guide the way in which the data were collected (Polkinghorne, 1983). The first question, for example, is concerned with the human act of negotiation within the human act of role playing. One may, however, simply use a theoretical basis for developing an answer to the first question. Using the terms "negotiation" and "role playing," as they are defined in this study, one may deduce that because negotiation is an element of dramatic role playing, negotiation is important to role playing.

Qualitative Research

As a qualitative study, the concern here is "with process rather than simply with outcomes or products" (Bogdan and Biklen, 1982:28). The qualitative nature of this study is reflected in the emphasis on attempting to further understand the process of dramatic role playing, rather than attempting to develop one single definition of dramatic role playing. Dramatic role playing is a multi-faceted human event.

The purpose of this study is dependent upon the relationship between dramatic role playing and negotiation. Dilthey (1980) mentioned that hermeneutics, as one kind of qualitative research, is possible because there is "the relation of the parts to the whole, in which the parts receive meaning from the whole and the whole receives sense from the parts" (cited in Polkinghorne, 1983:221). Theoretically, drama students who become involved in spontaneous improvisation, while dramatic role playing, must negotiate in order to continue role playing. The illumination of the nuances of negotiation may give further meaning to the term "negotiation" and its relationship to dramatic role

playing. A practical exploration of the relationship between negotiation and dramatic role playing may reveal how important negotiation is to dramatic role playing and vice versa. The purpose of this qualitative study is dependent upon Dilthey's (cited in Polkinghorne, 1983:221) above mentioned part-whole relationship.

In this study, a group drama was the context for the negotiation. One class of grade eleven drama students were involved in a group drama. The group drama was the vehicle through which the students adopted roles and interacted. Moments of negotiation were viewed and audio recorded during the group drama. The time, place and story-line that developed out of the group drama was the context in which the moments of negotiation occurred. Bogdan and Biklen stated that qualitative "researchers go the particular setting under study because they are concerned with context" (Bogdan and Biklen, 1982:27). Because dramatic role playing is a common occurrence in many drama classes, a drama class was chosen as the setting for this study. I think that negotiation, as it occurs during spontaneous improvisation, could be better understood when "observed in the setting in which it occurs" (Bogdan and Biklen, 1982:27). Therefore, the

qualitative nature of this thesis is further made evident by the contextual emphasis of this study.

Inductive reasoning is often found in qualitative research (Bogdan and Biklen, 1982). Also, inductive reasoning is often aligned with qualitative research because "the interpretive-idealist approach to research rejects the possibility that laws will ever be found, at least laws analogous to those set forth in the physical sciences" (Smith, 1983:12).

The inductive way of reasoning that qualifies qualitative research outcomes is exemplified in the following form:

> If A occurs, B probably occurs; A occurs with a certain probability or in a certain percent of the cases (Smith, 1983:12).

Because of the diverse nature of human experience, qualitative research is often particular to the specific circumstances in which they occur. In this study, if "A" is negotiation and "B" is dramatic role playing, using Smith's example of an inductive form we may say that if negotiation occurs role playing occurs, but negotiation occurs only under certain circumstances.

Hermeneutics

Central to this thesis is Paul Ricoeur's (1983) position that "hermeneutics is the appropriate methodological position for the human sciences" (Polkinghorne, 1983:233). Following Ricoeur (1978), hermeneutics allows for a continuous dialogue between explanation and understanding. This dialogue between explanation and understanding represents relative moments in the process of interpretation (Ricoeur, 1978). Interpretation is at the centre of hermeneutics. The relationship between explanation and understanding, as relative moments of interpretation, has been stated by Ricoeur as follows:

> Understanding calls for explanation as soon as there is no longer a dialogue, where give and take of questions and answers permits an interpretation to be verified as it unfolds (Ricoeur, 1978:153).

During dialogue, understanding and explanation almost coincide (Ricoeur, 1978). When engaged in a discussion, one may listen to explanations, interpret those explanations, and come to an understanding of those explanations having interpreted those explanations.

Explanation allows for understanding. We come to know ourselves, for example, "only by the long detour of the signs of humanity deposited in cultural works" (Ricoeur, 1985:143). Ricoeur (1985) asks the question "What would we know of love and hate, of moral feelings and, in general, of all that we call the self, if these had not been brought to language and articulated by literature?" (Ricoeur, 1985:143). By distancing ourselves, we are able to explain that which we attempt to understand. When we distance ourselves from events, after having experienced those events, we develop an understanding of those events. Our explanations of experienced events are based on our interpretations, whether subjective or objective. Hermeneutics, as it is being referred to in this thesis, is concerned with interpretation and two relative moments inherent to interpretation, explanation and understanding.

An application of hermeneutic theory to my attempt to further understand dramatic role playing results in the following: In order to understand dramatic role playing, I experience and then discuss and/or write about my experiences as a role playing participant; by discussing and/or writing about my experiences of

dramatic role playing, I distance myself from the actual experience of the event; and by distancing myself from the experience of dramatic role playing, I am able to interpret and explain what occurred during the dramatic role play. My interpretation of my role playing experiences allows me to explain what it is like to role play. My explanation of dramatic role playing, based on my interpretations of what it was like to be a role playing participant, allows me to glean an understanding of the meaning of dramatic role playing.

Ricoeur (1985) stated that "hermeneutics is the theory of the operation of understanding in their relation to the interpretation of texts" (Ricoeur, 1985:43). However, in regard to researching human action from a hermeneutic approach, Ricoeur (1985) stated that "action itself, action as meaningful, may become an object of science, without losing its character of meaningfulness, through a kind of objectification similar to the fixation which occurs in writing" (Ricoeur, 1985:208). Following hermeneutic theory, in order to explain what occurs during dramatic role playing and negotiation, the experiences of these two events must be transformed into a form that distances the expression of

the experience from the experience itself. Hence, in this study, transcripts of audio-recorded moments of dramatic role playing and negotiation form part of the text from which an interpretation of dramatic role playing and negotiation develops. These transcripts are actual experiences of dramatic role playing and negotiation that a group of role playing participants had during a group drama. The transformation of the dramatic role playing and negotiation experiences into text form, objectifies dramatic role playing and negotiation from the participants. Because these transcripts are distanciated moments of dramatic role playing and negotiation, they allow for the development of an explanation of these events. The illumination of negotiation and following further understanding of dramatic role playing is dependent upon the interpretation and explanation of these events.

CHAPTER THREE

THE STUDY

Introduction

The research process of this investigation took place from November 23, 1987, through to December 10, 1987. For the purpose of this study, the data were captured using a variety of ethnographic field work methods.

The Methodology

The subjective nature of this study is partly reflected, for example, in the personal research journal that I wrote while I was collecting the data. This research journal served as a record of my "experiences, ideas, fears, mistakes, confusions, breakthroughs, and problems," that arose during the collection of data (Spradley, 1979:76). Some of the journal entries served as data which helped me to see my "biases and understand their impact on the data" (Spradley, 1979:76). Because

this aspect of the data was a subjective result of my personal thoughts and experiences, it is a subjective aspect of the data. The research journal is one example of the subjective facet of this study.

Qualitative researchers often analyse their data using inductive logic (Glaser and Strauss, 1967; Bogdan and Biklen, 1982). Theories developed from data are induced once data has been collected (Small, 1979). Theory is found within collected data and formulated as concepts emerge from the data (Glaser and Strauss, 1967:34). This approach of theory development is referred to as "grounded theory" (Glaser and Strauss, 1967:2). Examples of discussions of the use of grounded theory are evident in the work of: Craig (1984), Hammersley and Atkinson (1983), Small (1979), Tardif (1984), and Wilson (1977). Also, Glaser and Strauss (1967) have described grounded theory as "theory developed this way emerges from the bottom up (rather than the top down), from many disparate pieces of collected evidence that are interconnected" (cited in Bogdan and Biklen, 1982:29).

Grounded theory is applied inductively where the researcher develops theory after the data collection

has occurred (Small, 1979). In this investigation, I analysed the data inductively, searching for themes related to negotiation. Following other researchers who have utilized grounded theory such as Craig (1984), Field (1980), and Tardif (1984), I did not presume what these themes were, but allowed the themes to emerge naturally out of the collected data.

Bogdan and Biklen (1982) related grounded theory to qualitative research when they stated that "Qualitative researchers tend to analyze their data inductively" (Bogdan and Biklen, 1982:29).

The rationale upon which qualitative research is based is "(a) the naturalistic-ecological hypothesis, and (b) the qualitative-phenomenological hypothesis" (Wilson, 1977:247). The first hypothesis refers to qualitative researchers gathering data in the natural setting and context where it occurs. The second hypothesis implores the researcher to attempt to understand "the framework within which the subjects interpret their thoughts, feelings, and actions" (Wilson, 1977:249). Qualitative research allows the researcher to be immersed in the natural setting and situation being investigated. The epistemology of qualitative research gives researchers

the framework with which they may apply naturalistic field work methods to their investigations.

The term "naturalistic," as it relates to qualitative research, has been defined in various ways (Smith, 1982). Willems and Rausch (1969), for example, refer to naturalistic investigations as those that research "phenomenon within and in relation to their naturally occurring contexts" (Willems and Rausch, 1969:3). For Easley (1982), the term "naturalistic" refers to "suggest that all sciences go through a natural history phase in which one learns about the underlying structure of the phenomenon and how they are organized and then, from that knowledge one can proceed to a more quantitative or formal type of methodology" (cited in Smith, 1982:627). For Rist (1982), naturalistic inquiry "leads the investigator in quite different directions than those predicated upon experimental and quasi-experimental designs" (Rist, 1982:440).

Following Willems and Rausch (1969), I investigated negotiation as it occurred in the natural setting of a drama classroom. Following Bogdan and Biklen (1982), Easley (1983), Glaser and Strauss (1967), and Rist (1982), I applied grounded theory to analyse the data.

Following Rist (1982), I realized that partly, because this is a naturalistic investigation, the orientation and resulting knowledge gained may have differed from a quantitative investigation of the same phenomenon.

Welch (1983) has described the use of naturalistic inquiry as one way:

> To study a situation without manipulation, and with a minimum imposition or constraints. The data are usually derived from observation and interviews, but could come from artifacts, memorabilia, or other nonintrusive measures (Welch, 1983:96).

Researchers who undertake naturalistic studies attempt to gather their data in ways that allow them to collect information as it occurs in the natural setting. These naturalistic researchers attempt not to disturb that which is being investigated; yet gather information in the natural setting, where the researcher may be situated:

> In naturalistic studies the subjects themselves are the ones who exhibit the antecedent conditions and define the range of outputs. The investigator is a passive observer and recorder and attempts to minimize his/her constraints or influence on the system (Welch, 1983:97).

Strategies used by naturalistic researchers must allow them to enter natural research settings in order to record necessary data. In view of this, naturalistic researchers may place themselves in the setting where the phenomenon occurs. This places some stress on the researcher who must attempt to collect data without disturbing those people who are involved in the study.

Placing oneself in a classroom setting in order to collect data may place stress on the researcher and those who are participating in the study. Although researchers who collect data as participant observers try not to disturb the natural setting, some intervention occurs (Smith, 1979:343). However, naturalistic researchers attempt to collect their data over a period of time. This helps to allow them to be aware of the boundaries of the behaviors relative to the context of the study (Smith, 1979). Because naturalistic researchers are often present throughout the life of the project, they may become aware of situations, such as uncharacteristic participant behaviors, that may harm the participants, the phenomenon being investigated, or the study.

At the beginning of the group drama, I noticed that some students would glance at me rather than focus their

attention on the activities of the group drama. As the group drama progressed, I noticed that the same students who had tried to see what I was doing during the group drama became less preoccupied with my actions and more involved in the group drama.

Because I visited the participants before the group drama began and during my visit with the participants began to develop a rapport with them, I was a familiar sight in the drama room and was familiar to the students. Nevertheless, my being in the classroom during this investigation was an intervention.

The researcher may see the place where the phenomenon occurs as the "setting" and the subject being investigated as the "phenomenon." The participants of the investigation, on the other hand, may see the situation differently. The differing perspectives from which the researcher and the participants may view the investigation may shed light upon the stress related to doing naturalistic research and being a participant in a naturalistic investigation.

In this study, I used some ethnographic field work methods to collect the data. Ethnographic field work methods were chosen because these methods allowed me to

enter into the natural setting and work within the setting, while the participants of this study engaged in negotiations while they were role playing.

For Bogdan and Biklen (1982), a case study may be "a detailed examination of one setting, or one single subject, or one single depository of documents, or one particular event" (Bogdan and Biklen, 1982:58). In this study, one grade eleven drama class and their teacher were chosen as the informants.

A case study may be defined as that which "denotes the complete study of a bounded system" (Stake, 1978:7). The boundaries of this study are the data that relate specifically to the particular investigation of negotiation as it is being used in this study. Captured moments of negotiation, as one example of data, are vital to this study because negotiation is the primary focus of this study. Stake (1978) has mentioned that by "giving great prominence to what is and what is not "the case" -the boundaries are kept in focus" (Stake, 1978:7). Data that were collected for this study were analysed for possible themes and the support of emerged themes relating to further describing the process of negotiation. This particular focus on negotiation

indicates the boundaries of this study and gives further evidence that this investigation may be partly defined as a case study.

Reliability and Validity

Reliability and validity must be addressed by those who do research (Duigan, 1981). Reliability refers to replicability and validity refers to the "credibilty of conclusions" (Duigan, 1981:293). A discussion of these two aspects of research follows.

Reliability

In qualitative research "replicability may well be in conflict with the need for flexibility and open-endedness in this type of research" (Duigan, 1981:293). Although replicability may be difficult in an natural setting where the researcher acts as the instrument of measurement, "ethnographic inquiry is a systematic research process, just as are the quantitative approaches" (Wilson, 1977:257).

For the purpose of this study, I have adapted Wilson's (1977) ethnographic research process. This

process (Wilson, 1977:268) is designed to help the researcher gather appropriate data necessary to develop an "understanding of the human action that is sought" by the researcher:

(1) He would be present when these events were likely to occur.
(2) He would note verbal and nonverbal behavior related to the event.
(3) He would discover where and when students were likely to discuss the event, and he would be present.
(4) He would be present where and when teachers discussed the event.
(5) He would work to become the kind of person the participants wanted to share their reactions with.
(6) To confirm emergent theory, he would ask people questions which would help him to refine and develop the theory.
(7) He would build up the history of involvement that would enable him to relate any new bit of information to previously gathered information (Wilson, 1977:267-268).

In addition to applying the above criteria to the research process of this study, I checked my interpretation of the event with chosen key informants. The data gathered through observation and recording were used to test propositions from derived categories from other data (Werner and Rothe c.1979).

Because of the innumerable variables in the circumstances of qualitative research where human participation is of central importance, "exact replication of a study is beyond the scope of even the most controlled methodology" (Werner and Rothe, c.1979:25). Nonetheless, guidelines from which researchers may explicate their investigations do not assure absolute reliability, but "help reliable research procedures and analyses of descriptions" (Werner and Rothe, c. 1979:25). For Werner and Rothe (c.1979), these guidelines are the stating of the purpose of the study, identification of the questions, statement of assumptions, and an explanation of the data gathering procedures, all of which are included in this study .

Validity

Validity has to do with the "comparative reality of the concluding descriptions or findings and with the "reality" from which the findings were extracted" (Duigan, 1981:294). The "face validity" is the sum of the actual reality of the research setting and situation and the representation of the actual setting and

situation, as it is presented in the text of the study (Duigan, 1981:294). One way of making the presentation of the concluding descriptions valid is to present samples of data in the text of the investigation. The credibility of the presentation of data is enhanced by using more than one source of data to "prove" one's concluding descriptions. In this study, data were collected from a variety of viewpoints.

The use of more than one method to collect data is referred to as triangulation (Jick, 1979). Qualitative studies are enhanced when researchers use multimethods to collect their data:

> Attempts to triangulate or to build multimethod matrices with qualitative data often result in congruencies which strengthen the validity of the picture one is drawing (Smith, 1976:346).

For Jick (1979), the use of more than one method of collecting data in some qualitative studies, is a kind of triangulation where the use of multiple methods "can also capture a more complete, holistic, and contextual portrayal of the unit(s) under study" (Jick, 1979:603).

The use of triangulation in naturalistic research helps to validate the findings within the data (Webb,

Campbell, Schwartz and Secrest, 1966). Any apparent weakness in one method may not be the case with another method. Moreover, the use of more than one method of data collection allows the researcher to gather information from various viewpoints. Naturalistic studies that incorporate more than one method of collecting data may be considered more holistic and valid.

The Adoption of a Role

During the data collection process of this study, I adopted the role of "participant observer" (Spradley, 1980:54). This role enabled me to: "(1) engage in activites appropriate to the situation and (2) to observe the activities, people, and physical aspects of the situation" (Spradley, 1980:54). I did not directly participate in the role playing situation being investigated. However, because I was in the drama room collecting data by audio recording and making field notes, I was physically present in the space where the dramatic role playing took place.

In my capacity as participant observer, I was sensitive to show understanding and empathy toward the participants while at the same time striving to seem to be objectified from their experience. The drama teacher had asked the groups of students to work in their own space. Their assignment was to make a group decision about what they wanted to take on a journey. During this time, I found myself standing quite close to the north wall of the drama room with a microphone in one hand and my field book in the other hand. Because most of the groups were using much of the available space in the drama room, the free space in the room was limited. Also, with most of the students engaged in this exercise, the volume of their voices was loud. A group of student participants were directly in front of me. Before they began to role play, however, they paused and asked "What are we supposed to do?" Having heard what the teacher had said, I stated "Decide what you are going to take on your journey together." After I stated this, these student participants began to role play and negotiate through their role playing. Here, I was a participant in the sense that I helped this one group affirm what their teacher had asked them to do. However, I did not

linger long, as if to evaluate this group, and once they seemed to begin show an awareness of my presence during their role playing, I moved to another group. In addition, when I spoke to these students, I was aware that my facial expression was pleasant. I was not broadly smiling nor frowning. I strove to show an empathetic interest in the participants and their activities.

Through the role of participant observer, I was able to be a passive observer during the group drama. Interactions with the participants of the study were initiated by the participants. During the time in which the students were negotiating through role playing, I periodically, quietly, and unobtrusively, moved about the space in an effort to capture moments of negotiation.

During the period in which the data from the group drama was collected, my accepted presence in the drama room was a reflection of my adopted role. As participant observer, I was able to make acquaintance with the participants of the study during one of their drama classes prior to the data collection process. This meeting with the participants is explicated in the Gaining Entry section found later in this chapter.

Selection of the Participants

The selection of the participants were based on the following criteria:

(1) That the participants be willing and able to engage in dramatic role playing.

(2) That the participants were of an age where they would be able to articulate their experiences.

(3) That the role playing participants be able to role play at the same time as the process of data collection.

(4) That the teacher-participant was able to lead the class through role playing experiences, while maintaining control of the class and also be willing to allow the student-participants the freedom to role play without supervision.

The students from one grade eleven drama class were chosen as the informants of this study. All of the above criteria were met for the purpose of this study.

Although an entire drama class, including the teacher, participated in this study, two students were chosen as key informants. These key informants were chosen because they knew their roles in the drama class and were especially knowledgeable about the culture of the drama classroom. The characteristic that allows one to know "their culture well" makes the participant a

desirable informant (Spradley, 1979:47). Because the drama teacher knew her students well, I asked her which students she would suggest be key informants. After observing the drama class prior to the beginning of the data collection process, I chose two key informants from a list of four that the teacher had suggested. These two key informants were chosen based on the following criteria:

(1) That they portray an interest in the activities of the drama class on a continuous basis while in the drama room.

(2) A female to gather information from this gender.

(3) A male to gather information from this gender.

(4) A demonstrated ability to articulate experiences during question-answer periods in the drama lesson.

(5) A demonstrated ability to be responsible by attending class on time and staying through to the end of class.

One male and one female were chosen as key informants for this study. Both informants satisfied the above criteria. It should be noted that gender was not a key criterion.

Gaining Entry

Prior to the collection of data, there were a number of steps taken to make entry into the study setting possible and without difficulty. First, I met with my thesis advisor to discuss the intention of my research. This meeting helped me to articulate what my intentions were and how I was going to go about attempting to fulfill the requirements of this particular study.

Second, I submitted an application to an ethics committee. In this case, the ethics requirements included a statement of the purpose of the study, methodology, data analysis, and ethical considerations. The ethical considerations included that all participants be informed of the nature of the study and that participants be asked for their consent; that every measure be taken to assure that no greater risk was involved in participating in this study than is experienced in normal stable life; that the participants had access to the data and could have refused to allow data from being entered into the text; that confidentiality be assured to the participants of the study; and, that any participant had the right to

withdraw from the study at anytime. This application had to be approved by the ethics committee before an application for cooperating research activities with the appropriate school board could be approved.

The third step involved my meeting with the participating teacher. We met on two separate occasions to discuss the nature of the study, the process of data collection, and the teacher's role in the study.

Before the second meeting with the drama teacher, the fourth step, I received approval from the ethics committee and the participating teacher tentatively agreed to participate in the study. Approval from the school board was partly dependent upon receiving approval from the ethics committee. Therefore, although there would be a further waiting period for approval from the school board, there was a real possibility that the investigation would be fully approved. Based on this assumption, I proceeded to prepare the organization of the process of data collection, realizing that if the school board did not approve the investigation the preparation would be in vain.

During the fifth step, I met with my thesis advisor to discuss the possibility of a prior meeting with the

drama class to discuss the study with the participants, to give them letters of consent, and to become familiar with the students of the class and the students of the class to become familiar with me. Also, we discussed the possible use of specific data collection techniques during the possible data collection process. Following this meeting with my thesis advisor, I received approval from the school board to proceed with the study.

The sixth step involved my meeting the principal of the school. During this meeting, the principal and I discussed the study. The principal then introduced me to some staff members and gave me a walking tour through part of the school.

At this point in the gaining entry process, the seventh step, I was in contact with the participating drama teacher twice a week. The drama teacher had informed her class of the study and together they had discussed and agreed to participate in the study. The drama class had not been informed of the study previously because the drama teacher had to be certain that the study was going to proceed.

The eighth and final step involved my initial meeting with the student participants of the study. Upon

entering the drama room, I was introduced to the grade eleven drama class as a whole and was invited to observe the class. I observed the class for the first fifteen minutes of the drama lesson. During this time, I also made a rough sketch of the drama room. After fifteen minutes, the drama teacher invited me to participate in some activities with the class. The activities included various name games where, for example, the objective was to remember everyone's first name in a short period of time. These activities lasted for twenty minutes. For the duration of the drama lesson, I was invited to explain the study to the class, hand out, read and explain the letters of consent, and answer any questions.

An example of the letter of consent is provided in Appendix A and a chart of the chronology of the process of gaining access is provided in Appendix B.

THE PROCESS OF GATHERING DATA

Introduction

In order to gather data related to the act of negotiation and the participants' experiences of

negotiation, I employed a variety of ways of collecting information. The audio recordings, log book entries, and photographs were obtained while the drama class was in the act of role playing. The participant journals and interviews were collected after the drama students and their teacher had role played. Field work journal entries were made after and before the group drama sessions.

Audio Recording

Audio recording moments of negotiation was a key source of data in this investigation. The purpose of audio recording was to capture the verbal communication of the participants as they negotiated. In order to capture moments of negotiation, I used a microphone with a twenty-foot extension cord. Audio taping was used for five group drama sessions in which the student-informants were actually negotiating. In addition to this, audio taping was used for three interviews. I transcribed all of the audio recorded data.

A chronological chart of the group drama sessions is provided in Appendix C.

Interviews

Following Spradley (1979), interviews were conducted as friendly diaglogue. However, beyond the friendly conversation between informants and me, there was a purpose to each interview, namely the articulation of the informant's experience of negotiation. In an effort to elicit this information, I used various interviewing techniques.

When I first met with an informant, I would explain the purpose of the interview. Spradley (1979) calls this directive, more formal type of interview the "explicit purpose" (Spradley, 1979:59). In this way, I directed the interview according to the information I was seeking.

The Interview Schedule

Interviews occurred on four separate occasions. Each of these interviews involved one informant. However, at a later date, one interview took place where both student key informants participated in the same interview. In addition to these three interviews, one interview took place where all of the informants were

present. Although all of the informants were present for this interview, not all chose to participate in the interview.

A chart of the chronology of the interview schedule is provided in Appendix D.

Participant Journals

The data gathering process that involved capturing actual moments of negotiation took place over five sessions. Each session took sixty minutes. Informants made journal entries on four occasions. These entries included the answering of leading questions posed by the researcher. I asked leading questions to the role playing participants after they had finished their group drama activities. Usually there were ten minutes left with which informants could make journal entries. In addition, informants were encouraged to make further entries in their journals at home. Informants could choose whether they wrote in their journals or not.

A chronological chart of the journal entry schedule is provided in Appendix E.

Photographs

Photographs were taken during one session. The photographs captured the informants as they were in the process of negotiating through role play. Such data is not uncommon in naturalistic studies. Smith (1982) stated that "video and audiotape recordings and photographs supplement the researcher's notes" (Smith, 1982:630).

Field Work Journal

Following Spradley (1979), I used a field work journal to make a record of my "experiences, ideas, fears, mistakes, confusions, breakthroughs, and problems" that arose during the field work (Spradley, 1979:76). I use the term "research journal" as synonymous with the term "field work journal." In essence, the field work journal in this study was a diary. This journal helped to remind me what happened during the group drama sessions. The aspects of the field work experience that I recorded in my journal helped me see my biases and understand their impact on the data (Spradley, 1979:76).

Log Book

I kept a log book where I entered observations of what was happening. Because of the significant amount of activity in the drama room during the group drama sessions, I had difficulty choosing which observation to record. Also, I had to be aware of the tape recorder at the same time. Later, however, I was better able to record observations of specific activities that took place. This log book helped to remind me of the events that took place during the group drama sessions.

The Setting

For the purpose of confidentiality, the actual name of the school will not be used. However, the particulars of the setting shall be revealed in order to describe a reasonable facsimile of the research site.

Burgundy High is a modern structure. This high school is situated in a residential area of a major Canadian city. The population of the high school, at the time of this study, was approximately 940 students.

The setting of this investigation was in the drama

room of Burgundy High. The room was equipped with a twelve circuit light pack and dimmer board. Accordingly, the room was also equipped with an assortment of stage lights, a cassette-tape machine, tuner, turntable, and two speakers.

On the north side of the room, there was one entrance. The north entrance faced the main hallway. Around the door of this entrance there were a number of professional theatre posters and messages that students had left each other. On the south side of the room was a counter with two sinks. Above the counter and sinks were mirrors and make-up lights. Also, on the wall of the south side of the room, there was a wall mirror section. On the east side of the room, there was an entrance, a blue four-drawer filing cabinet (on which the lighting board sat), a bookshelf, and stereo. On the east side of the room there was also a teacher's desk. The teacher's desk was situated in front of the east wall bookshelf. On the west side of the room, there were an assortment of rostrum blocks. There was a bulletin board above the bookshelf on the east wall of the room. A newspaper article and thank you card were pinned on the bulletin board. Although the only brightly colored

object on the walls was the bulletin board, there was a feeling of warmth in the drama room. Students were often in the room working on various projects with positive energy. The drama teacher was not always in the room when the students were there and this arrangement reflected a trusting relationship between the teacher and her students. This trust helped to create a positive atmosphere in the drama room.

A representational diagram of the setting is provided in Appendix F.

CHAPTER FOUR

THE GROUP DRAMA

Introduction

The Alberta Elementary Curriculum Guide (1985) states that group drama is one form of dramatic expression through which the "teacher guides the class in decision-making through cooperative building of a drama using role" (Elementary Curriculum Guide, 1985:162). This definition of group drama implies that guidance, group decision-making, cooperation, drama and role are inherent aspects of group drama. However, the way in which these components are utilized may vary from teacher to teacher, which further results in variations on the way in which each stimulus is received by the participants. While one teacher may use poetry as a stimulus to develop a group drama, another teacher may use a written script as a stimulus to develop a group drama. The various stimuli that people may use to help initiate group dramas, are a reflection of the unique nature of each group drama. In view of this, there are a plethora of shapes that a group drama may take. Therefore, as one form of dramatic

expression, group dramas may vary from group to group.

In this study, the group drama evolved from Rick Salutin's book, William Lyon Mackenzie and the Canadian Revolution:1837. The participating teacher chose this book as the context from which the group drama evolved. The book consists of two distinct parts. Part one is a brief history of the living conditions of Upper Canada in 1837 that includes: how land was bought, sold, and given away; the development and lack of development of roads and canals; the organization of trade schemes between Britain and Canada; the development of banks; poverty; religion; education; immigration; politics; the issue of an independent Canada; a discussion of Mackenzie as a rising politician; the rivalry between English and American Loyalists; the 1837 Revolution in Upper Canada; and a discussion of Mackenzie after 1837. Part two of Salutin's book consists of a scripted play that relates to the farmers' plight in 1837 and is entitled "1837: The Farmer's Revolt."

The storyline of the group drama involved the immigration of some families from Britain, Ireland, and Scotland to Canada in 1837 and how these people attained land once they arrived in Canada. The "families"

were made up of one grade eleven drama class of twenty-seven students.

The teacher took on a number of roles as was required by the group drama. In an effort to provide a framework from which the group drama developed, the teacher initiated and guided the group drama using the historical sections of Saultin's book. For example, the teacher used selections from part two of Salutin's book, "1837: The Farmer's Revolt," to provide incidents from which the participants of the group drama developed their own version of these events. These incidents became actual moments of the building of the group drama.

THE PARTICIPANTS

In order to provide anonymity for the participants of this group drama, the students' and teacher's names shall not appear in this text. The participants of this study, however, assumed roles and the participating drama teacher gave each student participant a name to coincide with his or her role.

In order to discuss the group drama a discussion of the participants is necessary. However, because this

study is concerned with the process of negotiation between role playing participants, the participants of this study shall be discussed in terms relating specifically to their assumed roles.

Although the drama teacher provided the names that the students used for the roles that they assumed, the students developed relationships amongst each other. For example, the surname Lount was given to one group of students. The given names were Samuel, Maggie, and Elspeth. In this instance, the students who were given these names decided that Samuel would be married to Elspeth and that Maggie would be Samuel's sister. These participants could have developed other relationships. For example, Maggie and Elspeth could have been sisters and Samuel their brother. However, the relationships that the students chose for these roles may have contributed to the students' ability to believe in their relationships and, in turn, their own roles. The following are three journal excerpts from the students who assumed the roles of Elspeth, Samuel, and Maggie Lount. These excerpts are examples of the acknowledgement of the established relationships between the roles that these students had developed:

Elspeth

Elspeth is married to Samuel and he has a sister named Maggie. Samuel is easy to get along with, so is Maggie.

Samuel

I live with two women at home, so alot [sic] of times I can't decide what I want. I must change this situation because I'm a rare man.

Maggie

I seem to be more self-centered in my family than my brother, Samuel and his wife.

These excerpts show that the students were aware of their relationships to one another. Also, Samuel's desire to change his living situation is a reflection of this student's belief in his assumed role. Samuel stated that he lives with two women and implied that he was not getting his way. The experience of the realization that Samuel was not getting his way, may have caused him to want to change the situation. Nevertheless, Samuel accepted the fact that he was living with Elspeth and Maggie, and realized that this arrangement was not without difficulty.

Elspeth, on the other hand, found Samuel and his sister, Maggie, easy to get along with. Here, Elspeth

as an individual, implied that her experience of the relationships between the roles was convivial. Maggie realized that she seemed to be more self-centered than her brother and his wife.

Each of these role playing participants had his or her own experience of playing his or her role and had his or her own experience of the relationships that developed through the role playing that occurred during the group drama. Each of these participants realized and accepted his or her role as though he or she really were Samuel, Elspeth, and Maggie Lount. The sincerity with which these participants approached, worked with, and accepted their roles may have helped to make the group drama believable.

Not all the participants of this group drama developed their roles and corresponding relationships as those who assumed the roles of the Lount family. Some students had difficulty accepting the responsibility of their roles. Often these students had difficulty engaging in the activities that the drama teacher guided her students through.

Heathcote (1976) refers to the process of building belief as convincing members of a class to accept "The

One Big Lie" (cited in Wagner, 1976:67). Without having students believe in what they are doing, a group drama is not convincing for the participants and is rife with problems that seem to center around "silliness and self-consciousness that comes from the two big problems classroom drama poses: the students themselves and the belief they bring to the situation" (Wagner, 1976:68). Although every student who participated in this group drama was not always engaged in the activities of each group drama session, the majority of the students were fully engaged.

There were nine "families" in the group drama. Four "families" were British; one was upper class, two were middle class, and one was working class. Also, there were two Scottish families, one was a working class family and the other was peasant class. Finally, there were three Irish families of which two were working class, and one was peasant class. A chart of the class placement of each family is provided in Appendix G.

The drama teacher devised the above mentioned breakdown of each family's economic status partly by reflecting upon the history of some of these people as they were mentioned in Rick Salutin's book, William Lyon

Mackenzie and the Canadian Revolution: 1837, and applying this knowledge to set up differences between each family. As the group drama progressed, these economic differences helped to create conflicts between some of the families.

The following is a presentation of each family. This presentation includes, whenever possible, an excerpt from the journal of each family member. That is, the student journal of each role playing participant. However, not all of the students who participated in the group drama wrote about their role playing relationships. Students who did make journal entries pertaining to their role playing relationships did so on their own accord.

THE TALBOTS

The Talbots were an upper class, British family. Richard Talbot was the husband and Fiona was the wife. They do not have any children.

Richard Talbot

I notice that my wife is very easy to talk to.

Fiona Talbot

My husband, due to his great wealth stayed out of the conversation . . . My husband is the head of the

family now and I must obey him and make him happy for it is my place to do so.

I am scared about what lies ahead, but I trust my husband's opinion. His attitude towards the other people makes me ill, however my loyalty is to him for he is all I have right now.

THE CASSELMANS

The Casselman family was a middle class British family. Arthur and Enid were married. They lived with Arthur's brother, Isaac.

Arthur

All I want is a home for my family. Then that stupid brother, Isaac going and putting his nose where he knows it doesn't belong.

Enid

I am not a bad looking lady, according to my husband. My husband is a reasonable man who is sturdy and supportive. My brother-in-law seems to be very religious.

Isaac

I hope to take a wife and open an inn. Isaac does not smoke or drink and is a very regular church goer.

THE PETERS

The Peters were a middle class, British family. George was married to Enid. They lived together with George's brother, Edward.

George

I was with my wife and my brother and we were making a deal with the Flanagans.

Enid

I'm married to George Peters. I am a kind, loving wife and we have no children. I'm not pregnant either. We are leaving, just the three of us, Edward, me and my husband.

Edward

I am in a position of authority over family. Brains behind the operation, along with brother George. Quite content.

THE LOUNTS

The Lount family was a working class, British family. Samuel was married to Elspeth and they lived together with Samuel's sister, Maggie.

Samuel

I live with two women at home, so alot of times I can't decide what I want. I must change this situation because I'm a rare man.

Elspeth

Elspeth is married to Samuel. Samuel has a sister named Maggie. Samuel is easy to get along with, so is Maggie.

I called Mr. Talbot a greedy, selfish man and Samuel, that's my husband, him [sic] and Mr. Talbot started

yelling at each other. Samuel told him not to yell at me because I was his wife.

Maggie

No journal entry was made by this participant, relating to her role or her role playing relationship with any other student.

THE MACGREGORS

The MacGregors were a working class, Scottish family. Stewart and Jenny were married. They were accompanied by Malcom Graham, Jenny's brother.

Stewart

Strong wife [sic] - mentally. I am adventurous, brave and love my wife. We are Catholic, do not go to church often [sic] occasionally read The Bible.

I met Malcom at work, met his sister, fell in love, got married. My wife, Jenny, and I will talk about having a kid in a year or so.

Jenny

I am nineteen. Very loving. Married for one year to Stewart, twenty. Older brother, Malcom is coming with us. Parents have consent. Stewart and Malcom worked together. Met Stewart and fell in love. No kids, yet wanted to start a new life in Canada first.

Malcom Graham

He's a very good man who works hard and is willing to work with his family. He is very understanding and proud of his heritage and family.

THE CAMPBELLS

The Campbell family was a peasant class, Scottish family. Jonathan was married to Jean. They were accompanied by Jean's sister, Cathrine.

Jonathan

Many years of hardship have led me to drink an excessive amount of whiskey. I am married for the help in cooking and cleaning alone, nothing else. No kids!

Jean

I am quite spirited and will argue easily. My husband is an important person, but I don't always back down to him.

Cathrine Stewart

Glad my sister and Jonathan finally got along. I was dragged into the kitchen by my sister... I hated to miss any of the action, so I argued with my sister about what she had done. I tried leaving, only to be dragged back.

THE FLANAGANS

The Flanagan family was a working class, Irish family. Joseph Flanagan was married to a woman named Colene. Colene had a sister named Mary O'Donnel. Mary

accompanied Joseph and Colene to Canada. Also, Joseph had a brother named Patrick, who travelled with Joseph, Colene, and Mary to Canada.

Joseph

I've got what I need, determination and my loved ones at my side, namely my wife, Colene, and my brother Patrick . . . Patrick could jeopardize our only chance to get to Canada. If only he wasn't so stupid as to admit that the books were his . . . I thought I knew my brother better than that.

Colene

How could he do this to us? Why did he (Patrick) have to admit to that awful woman that those were his books?

I was standing between my sister, Mary, and my husband Joseph. I was upset with Joseph.

Patrick

I am not wise, listen well. I am not prepared for Canada even though I am willing to go.

Mary O'Donnel

I was so surprised that Patrick had taken the risk of ruining our chances to get to Canada. Our family has almost nothing. We need him to start our new life . . . I know it would not be easy on Colene or her husband if he were to be left behind.

THE BENCHES

The Bench family was a working class, Irish family. Frederick Bench was married to a woman named Ruth. They had a son, John. Although the reader may think that John was an actual role playing participant, he was not. John was imaginary. The conviction with which Ruth and Aileen Bench discussed John is a reflection how real the group drama was for these role playing participants. These role playing participants created an imaginary extra family member and through their belief in his "existence" seemed to convince themselves that he was alive. Ruth and Frederick lived with Frederick's sister, Aileen Bench.

Frederick

I get along with my family . . . I was worried Ruth might say the wrong thing and we might end up in trouble. . . . I think I could handle it, but my wife, sister and son, I could not bear to see suffer.

Ruth

I have one son, John. My husband's sister bothers me because of what she has.

Aileen

I like my brother, his wife, and especially little Johnny.

THE O'LEARYS

The O'Leary family were a peasant class, Irish family. Sean and Caitlin O'Leary have had two children since their marriage, Jordon Daniel, and Destiny Charlotte. Both Jordon and Destiny are imaginary. Sean and Caitlin also live with Bridgette, Sean's sister.

Sean

I have a special love for my sister and wife that surpasses all other things. I and my wife are so desperate to raise money that we are willing to sell things that are very important to us.

Caitlin

My husband is stubborn, but sometimes willing to compromise, and his sister seems like a child. Bridgette is nice, but does not seem very responsible. I like being able to have children. It makes life harder, but more realistic.

I panicked when the customs officer took my husband away. I know I cannot cope without him. He has myself, Bridgette, and our two children to care for.

Bridgette

I got to look after the children! What a pleasure! Frustrated with how Caitlin thinks money comes easy.

These excerpts reveal the relationships that the students developed through the experience of their roles

and the experience of their interaction with one another while role playing during the group drama.

By providing this information, the role playing participants have illuminated their thoughts regarding their understanding of their assumed role and their relationships with others who had assumed roles.

CHRONOLOGICAL RENDERING OF THE GROUP DRAMA

The following is a chronological account of the activities that the participating teacher initiated. These activities helped to guide the students through the development of their group drama. Hence, this account reveals the storyline of the group drama. The group drama was developed over five, one hour sessions.

Session One

A. The teacher explained the term "role" to her students. She stated, "Be you for a while. Let the role come to you."

B. The teacher introduced the second part of Rick Salutin's book, 1837: The Farmers Revolt.

C. The teacher explained to her students the purpose of using Salutin's book, which was to begin to develop characters for later script work.

D. The teacher led a brainstorming session in which the drama students verbalized what they thought 1837: The Farmer's Revolt was about. Also, the teacher elicited ideas from her students as to what they thought that living conditions were like in Britain, Ireland, and Scotland in 1837. The ideas that were elicited from the students by the teacher, were written on a chalkboard by the teacher.

E. The teacher showed her students reprinted, painted pictures which depicted what Canadian landscape was like in 1837. The teacher stated that "Painted pictures like these were apparently used to persuade people to come to Canada". The pictures showed wheat fields and farm settings of 1837. The students looked at the pictures.

F. The teacher asked her students for verbal articulation of what they saw in the pictures and the students responded. The students' responses were written on the chalkboard by the teacher.

G. The teacher asked her students to find their own space

on the drama room floor and the students moved to find their own spaces.

H. The teacher moved about the drama room and gave the students cards. Each card had a first and last name on it. The students were told that the cards were handed out randomly, although the teacher made certain, by looking at each card as she handed it to each student, that males received cards with male names on them and females received cards with female names on them.

I. The teacher asked her students to read the name on the card that they were given and the students read the name on their card. Next, the teacher asked the students to say the name "As though it were your own name", to which the students verbalized their role-names for the first time.

J. The teacher led her student through a number of activities evolving around the verbalizing of the role-name that each student was given. Students were asked to say their role-names five times, each time attempting to become familiar with the name as though it were their own name. Students were asked to walk around the drama room, saying their role-names. The

students said their names in unison, as they moved around the drama room. Once the students had moved about, the teacher asked the students to move back to the area in which they had first recieved their card with their role-name on it. The teacher then asked the students to act out wielding an axe, using a scythe, and milking a cow, while saying their role-names. The students did these activities in the order in which they were mentioned.

The students were playing the roles of farmers, but were not fully absorbed in their own roles, pursuant to their role-names. Rather, these drama students were doing general activities relative to farming and not specific to their particular roles. However, these generalized actions of farming may have helped the students build familiarity with their roles. Indeed, these farming actions may have served as a first step toward the development of the believable portrayal of their roles, and the development of the students' discovery and belief in their adopted roles.

K. Once the drama students had begun to milk their imaginary cows, the teacher led the class through an

exercise in which the students were encouraged to imagine being the person whose name they had adopted. The following is an excerpt from this imaging exercise in which the teacher said to her students:

> Test your concentration . . . Milk the cow . . . Do this as though you have done it a thousand times. Milk the cow . . . You were born around animals, you were born to the land. Take the bucket up to the house and sit down. (The students are sitting in their spaces, while the teacher continues to speak) Think about your name until it rolls off your tongue with ease. You're sitting in a house, it's late at night and you have worked really hard. You live in squalor. You're sitting in front of a fire, it is late at night and everyone else is asleep, but you cannot sleep because you have a dream. You are going to leave this place. You're going to take your family or you are going to go on your own. Close your eyes for a minute and see the dream that you have. Try to imagine the cabin that you will build, the land around it, the trees, the sky. You've never seen so much sky. You'll get away from the squalor, the filth and the crowds. . . the heavy hand of your father . . . nagging of your mother . . . nagging of your wife. To do something about this. No one will ever tell you what to do again. You'll be your own boss. You've got the patience, endurance and no matter what they say about hard work, you'll do it. It will be a better life for yourself, your children.

The teacher moved from talking to her students as students, particularily when she said "Test your concentration", to talking to her students as though they were people who were living in 1837. Her speaking as though she was talking to people who

were living in difficult situations in the year 1837 is exemplified when the teacher said "You'll get away from the squalor, the filth and the crowds."

L. The teacher gave her students journals and asked them to make entries in their journals based on questions asked by the researcher. I, as researcher, asked the students to make two journal entries, based on two questions. The first question was "How did you, as drama student, feel when you saw the picture of the cabin?" The second question was "Can you describe a moment when you felt at ease with your role?" The following examples of journal entries are responses to the above questions from two student-participants' journals:

Journal One:

I think its a beautiful country and there are spots like that out there. The open space and towering trees seem magical, yet peaceful. The cabin feels like home.

She is proud of her name. O'Leary girls are traditionally found with long flowing hair. The excitement glows in green eyes and the cherry cheeks glow with bashful smiles, but still a determination burns like the embers of a fire.

Journal Two:

I thought that I would love to have an opportunity to do what those people had a chance to do. To be

able to start a new life in a new country. To work hard to good means, and have a family, house, crops, and horses. It would be exciting.
When I was thinking about my dream, it seemed like something believable and exciting. I could picture myself as a Caitlin. I like my character because she suits me. She seems cheerful, hard working, friendly, and honest. She is a likeable character. I like her.

M. Once the students had finished writing in their journals, their teacher collected them. As soon as the student-participants were finished writing in their journals and had handed in their journal to their teacher, they left the drama room. This journal writing exercise was the last activity that occurred in session one.

Session Two

A. The teacher reminded the drama students that they were originally from either England, Ireland, or Scotland. Also, the students were asked to think of the name that they had adopted for the group drama.

B. The teacher asked students to brainstorm qualities of farmers. Students responded with qualities such as: "strong," "courageous," "healthy," and "patient."

C. The teacher reviewed the living conditions in Britain and other European countries, during the year 1837, relating to the plight of farmers due to overcrowding and industrialization.

D. Students were given their journals and were asked to move to their own spaces.

E. Once the students were in their own spaces, they were asked to write their role-names in their journals and develop signatures for their adopted names.

F. The teacher asked her students to "Take the position as though you were asleep in your bed." Here, the students were led through an exercise in which they were encouraged to imagine living in 1837. Also, this imaging exercise was a transitional point from which the students were initially thinking as students to thinking as though they were living in 1837. The following is an excerpt from session two in which the participating drama teacher led her class through this imaging exercise:

> Make sure that you are comfortable, as though you are asleep or close to sleep. (The teacher turns on a Gaelic music tape) Dream deeply . . . relax . . . Say your name, your new name in your mind . . . sink into . . . Feel the bed beneath you. What kind of bed do you have? A straw mattress on the floor, in a room with perhaps five or six others. Sounds of

them sleeping close to your ear. The smell of their bodies close and you, someone who wants independence must have your sleep disturbed by so many, or do you sleep alone, with your wife or your husband at your side. The open bed. The soft quilt, goose-down mattress, fine linen sheets, but it's not your house. It's your father's house. You want a place of your own. Feel the lumpiness of the mattress. The discomfort of sleep. You have a decision to make. Will you really leave? Will you really go? Sense the fire flickering, the cinders. Think of the long day ahead tomorrow. The same thing. The same thing over. The same hard work.

The shift in mind set is exemplified when the teacher initially talked to the drama students about saying their role-names as though they were their own names, and then moved to speak about the setting as though they were actually living in 1837. The students were encouraged to believe that they had lived in either Britain, Ireland, or Scotland and that they, as individuals, who had lived during that period of history, had to make a decision as to whether they would leave or stay in their chosen country.

G. The teacher asked her students to write things in their journals that they thought they would need to take on their journey to Canada. Here, the students were encouraged to be in role as they wrote in their journals.

H. The teacher asked the students to circle the five most important items that they had listed in their journals.

I. The teacher asked her students to verbalize what they had decided to take with them on their journey to Canada. The students did not state what they had decided to take in unison, but rather individually. Also, the students spoke as though they were playing their roles, rather than speaking as students. This was evident when the students spoke in serious voice tones, but also when they used the pronoun "I". The following are statements of the items that some of the students had chosen to take, as they stated in session two:

Student 1. "I must take with me my Bible."
Student 2. "I must take with me my life savings."
Student 3. "I must take my cooking pots and pans."
Student 4. "I must take with me my blankets".
Student 5. "I must take with me my books."
Student 6. "I must take with me my diary."

Of the twenty-seven students in the drama class, fourteen students orally stated what they had decided to take on their journey to Canada.

J. The teacher asked the students to gather around her.

She asked her students to find their "relatives." "Relatives" were found by seeking out other students who had the same surname. The surnames were provided on the cards that the teacher had given the students in session one. Once the students had found their "relatives," the teacher asked her students to gather around her. A list of the family names is provided in Appendix H.

K. The teacher asked her students to gather in their respective "family" groups and together decide what they would take on their journey to Canada. An example of one "family's" negotiation follows:

Student A to Student B:

"I said you can't take that thing with you!"

Student B to Student A:

"It's my pig!"

Student C to Student B:

"Wait. Wait! But listen!"

Student A to Student C:

"Don't say that!"

Student B to Student C:

"It's my pig! It's my pig!"

Student A to Student C:

"Don't say that. Don't even think that. The thought is going to scare her half to death."

Student C to Student A:

"I thought that you said she couldn't keep it?"

Student A to Students C and B:

"She can keep it!"

Nine "families" negotiated what they wanted to take to Canada. Each group negotiated in their own space within the drama room.

L. The teacher asked her students to write what they had learned about their roles during the time in which they were negotiating what to take on their journey to Canada. An example of one journal entry made by one role-playing student follows:

She gets to look after the children! What a pleasure. She's quite practical, but frustrated with how Caitlin thinks money comes easy. She's worried, nervous and very determined. She loves her pig and nobody better hurt it.

Writing in the journals was the last activity that occurred in sesion two.

Session Three

A. Teacher reviewed what was done the previous session by orally stating:

> Remind yourself of the kinds of things you will have to face when you're in the new land. Go back to dreaming about how good it can be but also there is a flutter of fear in your gut. Fear because of the newness and the change.

By reminding her students about the newness of Canada in 1837 and the change in moving from either England, Ireland, or Scotland to Canada, the drama teacher attempted to recreate some of the feelings that the group drama participants may have experienced during the previous group drama session.

B. The teacher instructed her students to move to their own area on the drama room floor. Once the students had moved to their own areas, they were asked to act out some of the activities that they might have to have done in Canada in 1837. The teacher gave the following example: "When I get to Canada, I will have to learn to wield an axe." During this example, the drama students watched as the teacher demonstrated the actions of wielding an axe. The

class members orally stated and acted out the following activities: Shovelling snow, milking cows, driving ploughs, carrying water, making roads, making bread, grounding flour, cutting down trees, building homes, shooting guns, fishing, and relaxing.

C. The teacher asked her students to gather around her immediately after they began to lie down and relax. Here, the teacher led a question and answer session with regard to the cost of travelling in 1837:

Teacher: How much money do you think that you have in your pocket?

Student A: One hundred and twenty dollars.

Teacher: That is approximately two hundred and fifty dollars. And you are a poor man?

Student B: Well, we are working class. We've been saving for over a year.

Teacher: Working class. Okay, you must buy everything when you get there. You must save how much for your land?

Student A: Twenty dollars.

Teacher: Twenty dollars will buy your land, but you have everything else to deal with: the horse, plough . . .

Student C: I thought we had one hundred and seventy five pounds.

Teacher: That's an incredible amount of money. How many of you have got more money than that?

During this part of the session, the students were given an opportunity to think about how much money that they might have if they were moving to Canada in 1837. Also, students were encouraged to think about what they might have been able to buy with a limited amount of money.

D. The teacher asked the students to move to areas in the drama room where they could set up their "luggage." Students moved to these areas in their family groups that had been established during session two.

E. As the students moved to various areas in the drama room, the teacher informed the students that they were to stack chairs, stools and "luggage." The "luggage" was made up of wooden blocks. Here, the student worked together in their "family" groups stacking chairs, stools, and wooden boxes. Once each family had stacked up and organized their "luggage," the teacher stated: "We're going to imagine that this is a dock."

F. While the students were busy getting their "luggage" ready, the teacher placed some literature wrapped in brown paper in amongst some "luggage". This

literature was contentious because it reflected the 1837 dispute between Canadian and American Loyalists (Salutin, 1976). During the year 1837, the British "fretted constantly over the liberated Americans" (Salutin, 1976:100). Indeed, the "United States stood as the continuing alternative in the eyes of Upper Canadians: what they might become in the absence of the British connection" (Salutin, 1976:101). The concern of the British was realized when "Despite enormous anti-American propoganda, the United States exerted a siren call. "Upper Canadians were constantly abandoning the hardships of the colony for the more dynamic situation of the Western states" (Salutin, 1976:101).

G. Once, the participants were on the "dock," the teacher assumed the role of one who checked to see that each potential travelling "family" had no more than fifty pounds of "luggage".

In an effort to clearly indicate that the teacher and her students were in role, I shall use quotation marks when using the terms "teacher" and "student". The participants generally portrayed that they were role playing when they: physically moved in ways that

coincided with their roles (Moreno, 1973), attempted to make their voices sound like the voices of those whom they were role playing (Yawkey, 1978), spoke about the topic pertaining to the role playing situation (Goffman, 1974), and when they used articles relating to the role playing situation. Also, while the participants were role playing, I sensed tension in the drama room. This tension was evident, as tension may occur during role play (Bolton, 1984).

H. The drama teacher, who was in role, playing the part of someone who was in a position of authority, questioned the students who had assumed the roles of various family members. The "teacher" questioned each "family" (made up of groups of students who were in role as various family members) about what they were taking on their journey to Canada:

Teacher in role: How much do they weigh? What's in here?

Student in role: That's my duffle bag. That's my clothes.

Teacher in role: I'm not stupid man, would you take out that. You're not allowed any more than fifty pounds. Do you want to go back? Simon! Where is he? The ship will be sailing in two hours! Where is he?

Student in role: He'll be here.

Teacher in role: It says here, Elsbeth and Maggie. You are?

Student in role: Maggie.

Teacher in role: And where's Elsbeth?

Student in role: She's with Simon.

Teacher in role: My girl, he better be here.

Student in role: He will.

Teacher in role: You'll be sleeping below deck. The single men are in the stern and the women and children will be in the bow. Those who are not in cabins. What do you have in here?

Student in role: Clothes.

Teacher in role: Says here you're only carrying fifty pounds. I want that weighed. Do you understand? Talbots?

Student in role: Here I am!

Teacher in role: Oh, Charles Talbot, eldest. You're in Cabin A, sir.

Student in role: Thank you.

Teacher in role: How much luggage do you have? This is all yours? It's been weighed?

Student in role: I don't know. Is it supposed to be weighed?

Teacher in role: It's suppose to be weighed. I'll send them to weigh it. Edward Peters. Edward Peters!

I. During the time in which the "teacher" was going through the "students'" belongings, she located the literature that promoted loyalty for the American cause. As a person who knew about the tension between "England and the States" (Salutin, 1976:101), the "teacher" responded with great dismay when she realized that the literature promoted America. One "student" said that he owned the books to which the "teacher" responded that he could not travel to Canada with such material. Other "students" inquired about the books and the "teacher" informed them that if they supported America that no "family" would be able to travel. An excerpt of this interaction follows:

Teacher in role: All right, who does this belong to?

Student in role: Me.

Teacher in role: It belongs to you. Then you won't be travelling to Canada, sir.

Student in role: Why not?

Student in role: What's he done?

Teacher in role: Are you sure this is yours?

Student in role: What's wrong with it?

Teacher in role: You won't be going to Canada.

Student in role: Is it a crime being literate?

Teacher in role: No, but you won't go to Canada with books like that.

Student in role: Why don't you confiscate the books?

Student in role: Those are my books!

Teacher in role: You must discuss this among yourselves. I'll be back. If you support this man then nobody will sail. Nobody goes to Canada and supports the American Revolution.

J. The "teacher" let the "students" collectively decide what they were going to do and the "students" negotiated possible solutions to their situation:

Student in role: The books stay behind so we can all go.

Student in role: You stay with your books, we'll go.

Student in role: Patrick, you have nothing here. You have nothing here. If you stay, then you will have nothing. Leave those four books and start a new life.

Student in role: We have nothing here. We must go to Canada, now.

Student in role: I don't want any trouble. I'll leave these books.

Students in role: Thank you. Thank you.

Student in role: Do what you feel is right.

Student in role: We don't want any trouble.

Student in role: Keep your fool head out of a person's business.

Student in role: Who are you to tell me what to do?

Student in role: Here she comes.

K. The "teacher" and the "students" argued about whether the "student" who said that he owned the books was loyal to Britain or not:

Teacher in role: How many of you support this man? You, you spoke up. Are you ready to go to Canada and remain loyal to the British?

Student in role: They're just books. I'm not sure about this revolution.

Teacher in role: Why are they wrapped in brown paper? To hide these books and we find them mixed in the luggage. You want this man to be a part of your colony? What do you know about this man?

Student in role: What does anybody know of anybody? We know nothing about each other. How are we supposed to know our neighbour isn't going to come and kill us. We don't know!

Student in role: We just have to trust each other.

Teacher in role: We trusted the Americans and look where it got us.

Student in role: These are my books! What is wrong with Americans anyway?

Student in role: His thoughts are his own!

Teacher in role: Does he deserve to go with you?

Students in role: Yes!

Student in role: He deserves it just as much as any of us here.

Teacher in role: You ask him why did he hide these books. Ask him that. If he wasn't afraid of the authorities. Why were they hidden, sir?

Student in role: Maybe I did want to support the revolution, but I'm one man against many.

Teacher in role: You would support the revolution.

Student in role: Only if I had to.

Teacher in role: You are not loyal to Britain.

Student in role: I'm Irish. I'm not English.

Teacher in role: Are you?

Student in role: I'm loyal to Ireland, not England, not Scotland. I'm not communist either. It's my opinion. It's not criminal to think.

Teacher in role: No, but it is to spread.

Student in role: Why are you so afraid of him spreading rebellion? Did the British Government do something so wrong that you are afraid that it will happen again? Maybe he is not to blame, but the British Government.

Teacher in role: People who do not support Britain do not belong in Canada. Why not take a boat to the States?

Student in role: I couldn't afford it.

Teacher in role: How many of you want him to go?

Student in role: I know I sure do. He has every right to go, just like the rest of us.

Student in role: He has wrong ideas.

Student in role: We can't take a chance.

L. The role playing part of this session ended with some "students" implying that the "student" who said that he owned the books was dangerous while other "students" stated that the book-owning "student" had a right to go to Canada.

M. After the role playing had come to an end, I asked the students to write about what they were thinking when the books were discovered.

The following are three examples of journal entries written by three role playing students. The first example is from Patrick Flanagan, the individual who claimed to have owned the books that supported the American Revolution. The second example is from Patrick Flanagan's sister-in-law, Colene Flanagan. The third example is from Aileen Bench. Each of these examples of reflective journal writing show

varying viewpoints relating to the incident when the books were found.

Patrick Flanagan

The books are mine, not the British! They live how they want, why cannot I. My thoughts are my own. They have no will over me, yet they strike me down like the plague.

Colene Flanagan

How could he do this to us? Why did he (Patrick) have to admit to that awful woman that those were his books? He now jeopardizes our whole lives. We have nothing to keep us here, only things to look forward to, and now it may all be gone. I of course share some Partick's views on the revolution, but now I would never come forward and admit it. It is unfair what they are doing, but why does Patrick have to defend his views now? He agreed to help us, now all has done is hinder us. My sister Mary was finally convinced at the last minute to come along. I am afraid she may now want to leave.

Aileen Bench

That man shouldn't have brought those books, but he should still be allowed to go. He has worked just as hard as we have and has the right to go. He is just one man among many. Besides, when we get to Canada, nobody will be together, every family will be apart from the others. Oh, those poor ladies and families who had their men taken away, that's not fair because they were just sticking up for each other, I mean, we must, we will be so few in such a huge land. I hope that there will be no more trouble. I just want to get this over with. At least she didn't find anything wrong with our crates. Thank God we're still together.

N. Once the students were finished writing in their journals, they left the drama room and session three came to a conclusion.

Session Four

A. The drama teacher began this session with a brief review of what occurred during the previous session.

B. The teacher asked her students to move to an area of their own and sit down once they had found a space on the drama room floor. Students were asked to close their eyes and imagine the following information the teacher stated:

> As you come down the St. Lawrence River, you cannot believe what you see. It is truly marvelous. It is truly a beautiful country and you feel so excited to know that you may own some of this land yourself. (After a minute of silence) You have been here now a week. You're trying to get to see a Commissioner of Crown Lands because all of Canada belongs to the British King. Everyday the wives send their husbands off to the office of the commissioner. Everyday they come home and have not seen, but have waited and waited in the waiting room. As you sat there, men have come to tell you that the best land is gone and that the land that's not gone belongs to the clergy and the Crown. They've made a farce of dividing up the land. Who told you there was land to be had?

C. Once the teacher had established that the students had been in Canada one week and that they were attempting to buy land by going daily to an office of the commissioner, the teacher went into role as Thomas Jones, a representative of the Canada Company.

Jones offers the new immigrants land around the St. Lawrence area.

Teacher in role: Could I speak to the heads of the families now?

Teacher out of role: Now you come to me. Head of the family, each of you come speak to me for a moment.

Teacher in role: My name is Thomas Jones. I know have waited here. We'll come to a meeting. I can make you an offer. I'll explain it to you this evening. I can give you land.

Student in role: What have you planned for us now? When there is no land. Well, what is this meeting for then?

Student in role: I don't know all the details.

Student in role: I'm getting tired of waiting around. There's no more land. What are we supposed to do?

Teacher out of role: Is there anyone who has decided not to go? All right set up tables as you think . . .

Student in role: You can live in a room for the rest of your life.

D. The teacher asked her students to remain in role and set up a meeting place by using the black wooden boxes and stools that were in the drama room. While the students were setting up their meeting place, the teacher entered this activity in role:

Teacher in role: I'll introduce myself to your husbands. I'm Thomas Jones. Canada Company. We deal with problems such as you people are facing. I understand you want land. Is that correct?

Student in role: Yes, yes!

Teacher in role: There is land. This country is young and new. There have been errors made. As you may not be aware, when Canada first began, one seventh of every section of land was reserved for the clergy and one seventh for the Crown. This has created an incredible problem. The Canada Company that I'm representing has agreed to buy land from Britain, Crown land. We will in turn sell it to you at a reasonable price, because we believe in this country, just as you do. Because it should be developed and made for the people. You, those who will get in there and farm the land. So we have a deal.

Student in role: How much will it cost?

Teacher in role: It depends on where you want to go. Now a number of practises fail. You are familiar. We have cartographers who have given us rough estimates of the land. We have it surveyed. We have an area of land obviously (draws on the chalkboard) here in newly named Toronto. You are here. Now we have a number of small areas fairly expensive just north of Toronto, if any of you are interested. There are many roads into these Crown Reserves, but I must tell you it is expensive because they are well developed.

Student in role: How much will they cost?

Teacher in role: These are all priced individually. Approximately five dollars per acre.

Student in role: How many are there?

Teacher in role: Let me carry on. We have an area in a newly formed town called Guelph. These run approximately four dollars an acre. (draws on chalkboard) This is the Huron track. Undeveloped. Wild, but for one dollar an acre.

Student in role: We were told it was going to be twenty for two hundred acres.

D. Once it had been established that the immigrants were not going to be able to buy land at the prices they had been previously quoted, a conflict began to develop between the representative of the Canada Company, Thomas Jones, and the immigrants. Also, a a new person was introduced to the group drama. This person was not a member of the participating grade eleven drama class. Rather, this person was a member of the Drama 30 Program at Burgundy High. This visitor took part in the group drama for part of this one session. The visitor was a female who assumed the role of a woman named Mary Campbell who had lived in Canada since 1832. Mary informed the immigrants that they should not trust the Canada Company because she had had a negative experience with a similar company on a previous occasion. This point of

contention opened a window of dialogue between the representative of the Canada Company, the immigrants, and Mary Campbell. During this dialogue, many aspects of the hardships entailed in pioneering were revealed. During this role play, the student participants negotiated whether they should trust the representative of the Canada Company, and whether they should buy land. The following is an excerpt from the group drama where Mary Campbell enters:

Mary: Don't listen to him.

Jones: Who are you?

Mary: My name is Mary Campbell. I have been here since 1832 and I realize that your company is newly formed. It's just like the others.

Jones: What do you mean, "it's just like the others?"

Mary: I came over here in 1832, as I said. It was really hard and we got undeveloped land for low cost and life was not good.

Jones: (To immigrants) But we didn't say it would be easy. You know it's not easy, don't you!

Student in role: Let the woman speak. We want to hear!

Mary: This man is conning you.

Jones: I don't want to hear any more of this.

Student in role: Maybe we do.

Jones: I am in charge here!

Mary: (To immigrants) You will have to work ten hours a day. Maybe even night and day.

Student in role: What?

Jones: These people know that. They're used to hard work. Are you not?

Mary: You haven't lived it. My husband died because of it.

Jones: Many people die here.

Mary: Are you willing to take that chance? Are you willing to work all those hours?

Student in role: We have no choice.

Student in role: Where are we going?

E. The following is an excerpt from a later part of this session of the group drama where Mary had convinced some of the immigrants that they should be skeptical:

Jones: Was it the Canada Company that sold you your land, Mrs. Campbell?

Mary: Not the Canada Company.

Jones: Then you will speak no ill of my company.

Student in role: What are you afraid of? How can we trust you if we can't hear what she has to say?

Jones: She's had the floor, sir, for the last five minutes.

Student in role: Five minutes? How long has this meeting been?

Student in role: She's trying to speak the truth about something that may eventually hurt us all.

Jones: I have nothing to hide. I have an offer to make to you. The Canada Company will lease . . .

Students in role: What?!

Jones: They did not give us the land! We bought it from them because it had been laying unused and inaccessible.

Student in role: Then why would the Crown need it?

Jones: They have sold it to us and in return we will develop it for you.

Student in role: You said we had to develop it.

F. The role playing ended when the "students" signed imaginary contracts for land.

G. The teacher had the students sit down on the drama room floor where she asked them to think about whether they trusted Jones or not. The teacher touched some students on the shoulder, one at a time, who responded with the following:

I don't trust him."

"What choice do we have?"

"We come here and we're all alone."

"We have no choice."

"I think we should trust the man, he has brought us to Canada."

"I don't know why everyone's so picky. We don't have a choice."

"I think we should try."

"We have to try something."

"I really don't trust this man at all. I'm a little scared, but I'm going to try."

H. The student participants wrote in their journals as a final activity of session four. I asked the students to sit with their family members and write in their journals in role. They were asked to write about their experience negotiation with Mr. Jones. The following are three journal entries from three separate role playing participants. These three entries are from the same participants that were exemplified in session three:

Patrick Flanagan

Gosh. A dollar an acre. Whatever money we have left should go to the land. They have changed the prices. This bothers me.
What's going on here? What are they hiding? I guess we will know when we see the land. I've never trusted contracts. Perhaps I should go to America. There are no Loyalists there.

Colene Flanagan

I am so confused. At first we are told there is lots and lots of land, but when we get here they tell us there is no land left. Then Joseph meets with a man who says he has land for us. What can we believe? One minute he says that we will have everything that we need, yet Mrs. Campbell says there is nothing and Mr. Jones says it is all undeveloped.

Aileen Bench

I think that we should try. Maybe it's gonna be harder than we expected, but if we stick together I'm sure that we can make it. I also think that this company should help us in getting our tools because in Ireland we didn't have to clear trees so we didn't bring any tools. They must take that into account that a lot of families have only one male which means it will take longer for that family to clear the land.

I. Once the students had finished writing in their journals, they left the drama room and session four was completed.

Session Five

A. When the students entered the drama room, they may have noticed that the teacher had placed fourteen pieces of cardboard, approximately 16" X 24", in two rows on the floor. Written on each piece of

cardboard was a surname and a number. The surname represented the family that owned the land and the number represented the lot number that each family owned. Each lot was four hundred acres. Also, the lots were numbered fifteen through to twenty-eight, with lots fifteen to twenty-one being lake front lots and lot twenty-two through to lot twenty-eight being land directly behind the lake front lots. The surnames and numbers on that appeared on the pieces of cardboard corresponded with the surnames and numbers that were written on a map. This map was attached to the chalkboard. A diagram of this map is provided in Appendix I.

B. The drama teacher asked her students to gather. Once the students had gathered, she explained that Fred Bench was a hard working man; after which she asked the student who had assumed the role of Fred Bench to introduce his family to the other people who were in the drama room.

C. The teacher explained to the class that Fred Bench and his family had arrived first to claim the best lot available, lot number eighteen. Also, the drama teacher informed the class that Mr. Bench had

promised the Canada Company that he would clear thirty acres of land in two years.

D. The teacher informed her students that Richard Talbot and his family were the second family, after the Bench family, to arrive close to the town of Goderich where property was still available. Also, the teacher informed her students that the Talbots had purchased lot number nineteen which was next to the Bench's lot, number eighteen. Following this, the teacher invited the student who had assumed the role of Richard Talbot to introduce himself and his family to the class:

Richard: Richard Talbot
Teacher: And his wife.
Richard: Fiona. We're engaged.
Teacher: Right, but you've just been married in Toronto, I hear. Is that correct?
Richard and Fiona: Oh, right.

The teacher informed the class that Richard Talbot was related to a man by the name of Thomas Talbot, who was a well known Upper Canadian, and because of this had no trouble purchasing lot number nineteen, a piece of property that was both good for farming and located on the lake front. Also, the teacher

explained that Richard Talbot had cleared one hundred acres of land in the first two years he had owned it.

E. The students were informed that the Flanagan family was the third family to arrive. The teacher described the Flanagans' as people who had squatted on a piece of property that was basically rock, but who had the best view of the lake, lot number seventeen. The teacher mentioned that the Flanagan family was struggling and had taken a certain amount of abuse from some of the others in the community, but that the details of this abuse would be forthcoming. After the drama teacher had informed the class of the Flanagans' situation, she asked the student who had assumed the role of Joseph Flanagan to introduce his family to the class.

F. The teacher introduced the Peters family by asking the student who had assumed the role of George Peters to introduce his family to the class. Following this, the teacher mentioned that the Peters were a middle class, British family who were able to buy lot number fifteen. Of the four hundred acres that the Peters family owned, they had cleared seventy-five in two years.

G. As with the Peters, the teacher began to discuss the Lount family by having the student who assumed the role of the head of the Lount family, Samuel Lount, introduce his family to the class. The teacher went on to explain that the Lounts were able to purchase lot number twenty-two which was not a lake front piece of property, but was good potential farm land. The teacher also explained that the Lount family had been able to clear fifty acres of land, on road front, since they had begun to live on this land.

H. The teacher informed the class that the Casselman family was a wealthy British family, who had been able to purchase lot number twenty-four. Also, the group drama participants were informed that Enid Casselman, who was the wife of Arthur Cassleman, was ill and this was reason that the Casselman family did not arrive earlier and could not purchase a lake front lot. Moreover, the teacher explained that the Casselman family had been able to afford many excellent tools, fine horses, and had been able to hire many men to help them clear their land. In view of this, the Casselman family had been able to clear one-hundred acres of their land. Once the

teacher had informed the class of the above mentioned information pertaining to the Casselman family, she asked the student who had assumed the role of Arthur Cassleman to introduce his family.

I. The teacher discussed the O'Leary and Campbell families as two families who were like the Flanagan family, extremely poor. The O'Leary family was able to buy lot number twenty-five which was made up of rocky areas and marsh land. Although this family was able to purchase this land from the Canada Company at a bargain price, the land took most of the money that they had. Once the teacher had explained the situation of the O'Leary family, she asked the student who had assumed the role of Sean O'Leary to introduce the members of his family to the class. The Campbell family was in a similar situation as the O'Leary family. The Campbell family purchased lot number twenty-six which was made up of rocky areas and marsh land. Nevertheless, the teacher explained to her class that the Campbell family had been able to clear thirty-five acres. Following this, the teacher asked the student who had assumed the role of Alex Campbell to introduce his family to the class.

J. The MacGregor family was the last family that the teacher discussed. Like the Flanagan, O'leary, and Campbell families, the MacGregor family was poor. This family purchased lot number twenty-seven which consisted of land that was mainly rock and marsh, but had a small area of potential farm land of which the MacGregors had cleared twenty acres. Once the teacher had described the MacGregors' situation to her class, she asked the student who was playing the role of Stewart MacGregor to introduce his family to the class.

K. At this point in this session the teacher explained some of the events that occurred during the two years in which the people had been living in Canada. This section of the group drama further helped to establish the storyline of the group drama and, in turn, helped to prepare the students for the role playing part of this session.

Teacher: Okay. I'll bring you up to the present. Now this year is 1837. You've been here for two years. As I have said, in the two years the Peters have cleared seventy-five acres, the Flanagans eighteen, the Benches twenty-two and they promised to clear thirty, . . .

Fred: Oh, oh.

Teacher: Talbots one-hundred, MacGregors twenty, Campbells thirty-five, O'Learys thirty, Casselmans one-hundred, Lounts fifty. Now as in any community what happened over the two years was that the different groups of people have gathered together closely, but the Scottish have stayed very much to themselves and have worked closely together, the Campbells and the MacGregors. The O'Learys, the Benches, and the Flanagans have worked closely together. The same with the British. They've worked closely together, they've socialized, they've done things as a whole community, but not as much as the Irish. The Talbots, with their large house have done a fair bit of entertaining and have entertained the Peters, Casselmans, and the Lounts. The Lounts do not feel completely comfortable in the Talbot's home, although none of them have very elaborate homes. In the two years there has been a sense of community between the three ethnic groups, but there has been rivalry as well. Mr. Casselman, would you please stand up?

Casselman: (stands up)

Teacher: Mr. Casselman has an incredible collection of tools. He came prepared. He has the best tools. That's his thing. He believes in technology. Is that correct, Mr. Casselman?

Casselman: Yes it is. (sits down).

Teacher: He realized, in the beginning, that the Flanagans had problems because their land was so tough to deal with. He lent them some equipment and they broke it. Not because of their stupidity, but because they were working on very rocky soil, but you're (to the Casslemans) not happy. And you therefore quit lending to any of these

Irish families. You've also found that you feel it had something to do with the amount of drink imbibed in this family and you don't drink yourself and neither does Mrs. Casselman. Unfortunately for the Flanagans as well. Mr. Flanagan, Patrick, I believe, enjoys shooting and he went shooting into the clergy reserve. Which is fully forested. It is being held for the clergy. Perhaps some day in the future there will be churches. Mr. Patrick Flanagan went shooting one day and perhaps in his carelessness or drinking, we don't know, he accidently, in thinking Mr. MacGregor's horse was a deer, shot their horse. Now, Mr. MacGregor, would you like to tell us how you feel about that.

MacGregor: Well, I was very upset with him. And I am not talking to any of the Irish because maybe they are all like him and they drink too much.

Teacher: And therefore there are problems with that. Now the Irish, of course, stick even closer together with the antagonism coming from the accident. It was an accident. Isn't that right Mr. Flanagan?

Flannagan: It was.

Others: Sure. Sure it was.

L. The teacher asked the students to create three frozen pictures, one each of building the barn, the cabin building and the Scottish clearing the land.

M. The teacher asked her students to freeze. The students took physical positions that created three pictures.

N. The teacher asked the students to enter seriously into role and undertake their present tasks.

O. Once the students had entered into role and were building, cooking, and so on, the teacher entered the activity as a government representative and gave land title deeds to Mr. Talbot and Mr. Peters. These deeds stated that Mr. Talbot owned lots numbered eighteen, nineteen, twenty, and twenty-one and that Mr. Peters owned lots numbered fifteen, sixteen, and seventeen. An example of the land titles deed is provided in Appendix J.
Because the Bench family had owned lot number eighteen and this lot was subsequently given to Mr. Talbot, the people in the Bench family were upset. Likewise, because the Flanagan family had owned lot number seventeen and their land had been given to Mr. Peters, the people in the Flanagan family were upset. The government representative explained to Mr. Bench that because he had promised to clear thirty acres and had cleared only twenty-two, in addition to not having enough money to build his new house and pay taxes for the remaining uncleared acres, his land was sold to Mr. Talbot.

Also, the government representative explained to the Flanagan family that because they had squatted on their land, lot seventeen, for two years and had not made any tax payments, their land was sold to Mr. Peters.

Bench: We have an idea.

Talbot: What is your idea?

Bench: We will live on the land and work it for you and you will let us live on it.

Talbot: But they just said that you lost your land because you didn't work hard enough. I need hard working people.

Bench: I've worked hard!

Woman: We'll help him.

Man: All of us, we'll all help him.

Talbot: I'm sorry but this is my land.

Woman: You'll make profit on the land.

Talbot: Profit? It seems that this land was sold to me because they were not making enough.

Bench: Our house just burnt down. We had to concentrate on this. If it were not for this we might have been able to pay for the taxes.

Talbot: I have to build my barn.

P. The group drama ended with the Bench family going to stay with the MacGregor family and the Flanagan family going to live with the Peters family. The teacher and the students briefly discussed what happened during the group drama.

Q. I asked the students to write about their experience of the interaction that took place while they were in role.

R. The journal writing was the last activity that the students did in session five. Once they finished writing in their journals they left the drama room and session five came to a conclusion. This was the last session of the group drama.

Following the group drama, the teacher taught an acting unit. The roles that the students had developed during the group drama were used in scenes that the students presented as a final assignment of the acting unit. The drama teacher, used the group drama as a catalyst to move from role development through spontaneous improvisation to charaterization and acting through script.

CHAPTER FIVE

THE DATA: ANALYSIS AND INTERPRETATION

Introduction

Bogdan and Biklen (1982) have stated that the analysis of qualitative data:

> Involves working with data, organizing it, breaking it into manageable units, synthesizing it, searching for patterns, discovering what is important and what is to be learned, and deciding what you will tell others (Bogdan and Biklen, 1982:145).

During the process of the analysis of the data, I used intuition to discover themes of negotiation found in the data. In order to discover these themes of negotiation, I synthesized intuition with Bogdan and Biklen's (1982) above mentioned guidelines for analyzing data.

Using the Data During the Data Collection Process

Some of the analysis of the data occurred during the collection of the data. During the collection of the data, I transcribed parts of the audio recorded moments

of the group drama, specifically those moments of the group drama when the participants negotiated. I reviewed this data with the notes that I had written in the log book. I read over this beginning data "line by line" looking for any themes that were related to the process of negotiation (van Manen, 1984:60). By perusing the data in this way, some beginning themes related to negotiation began to emerge. The accuracy of these themes were cross-referenced with the two key informants' during our second interview. Guba and Lincoln (1982) have stated that cross-referencing discovered themes with the participants is important to realizing "whether their realities have been represented appropriately" (Guba and Lincoln, 1982:246).

By beginning to analyze the data during the data collection process, I was able to capture data that I thought might "answer" the posed research questions. That is, because I was able to work with the data during the data collection process, I gained an insight into some of the themes with which I would be later working. The knowledge of these themes helped me to focus on collecting data relating to these discovered themes.

In summary, the process to discover beginning themes

started by reading and rereading transcriptions of moments of negotiation that occurred during the group drama and the notes that I had written in a log book. Some beginning themes were found as a result of my perusal of these two kinds of data. In an effort to check the credibility of these themes, I cross-referenced my interpretation of these themes with the key informants (Guba and Lincoln, 1982; Spradley, 1979).

Analyzing the Data After the Data Collection Process

Once the group drama was over, I transcribed all of the tapes of the group drama sessions and the interviews. This transcribed data consisted of: five, one-hour cassettes for the group drama sessions and four, half-hour cassettes for the interviews. Transcribing each of the tapes was an excellent way of developing a deep sense of what occurred during the group drama. The "knots in the web" relating to negotiation were discovered as themes found in one source of data were found in other sources of data (van Manen, 1984:59).

The data collected for this study were read and reread. My examination of data was an effort to find the

"precious elements" of negotiation (Tesch, 1987:232). Tesch (1987) has stated that it is not uncommon for researchers to begin their analysis of data "with an immersion in the data as a whole" (Tesch, 1987:232). By "dwelling" on the data, I was able to focus on the details of negotiation and further realize facets of the process of negotiation, outside of the actual act of negotiating (Tesch, 1987:232).

My initial perusal of the data involved reading and rereading the data immersing myself in the data in an effort to relive the moments of the investigation. By immersing myself in the data, I developed a knowledge of what aspects of the investigation I had captured and a knowledge of what aspects of the investigation I did not capture. With the data I collected, a partial "picture" of the process of negotiation became evident as themes relating to negotation were revealed.

The data collected for this study were gathered in a variety of ways. Each of these ways revealed some unique aspect of the study, relating to the kind of collected data. For example, the interview with the drama class revealed examples of themes pertaining to how the students felt about negotiating while in role,

whereas the photographs showed one moment of one group's physicalization of one moment of the group drama.

Before any triangulation (Jick, 1979) of the data occurred, I used the interviews as primary sources of data where major themes emerged (Spradley, 1979). The pictures were used to find themes that related to the physical aspects of the process of negotiation and I used the student-journals to find tacit themes that related to any major themes. Tacit themes are those themes which are hidden or inferred within data (Spradley, 1979). Finally, the group drama sessions and other data were used to support any major or tacit themes discovered.

Major Themes

The major themes that were discovered are:

1) Factors that impact negotiation.

2) The process leading to the act of negotiation.

3) The act of negotiation.

THE PRESENTATION OF THEMES RELATING TO THE CONTENT OF THE DATA

Factors that Impact Negotiation

Introduction

In this study, the factors that had an impact on the negotiation also had an impact on the role playing participants. That is, the themes that emerged that revolved around the participants are those that had an impact on the negotiations that took place between the role playing participants. These themes had an impact on the negotiations before the role playing students began to negotiate. These themes had an impact on the negotiations outside of the act of negotiating.

Kinds of Drama Students

Many of the students in this study described each other as being either "weak" or "strong" drama students. During the interview with the participants one student stated:

> I am what you call a weak drama student.

Another student stated:

> I can only pretend. I'm not serious about this. I'm weak at being in role. It's too serious for me.

Another student described himself in the following way:

> I take drama seriously. I'm strong because I'm dependable. Like I'll [sic] volunteer first or whatever. I just don't fool around, but still have fun.

Following the students self descriptions, "weak" drama students were those students who did not take the group drama seriously whereas students who were thought of as being "strong" drama students were thought of as those who took the group drama seriously.

Some students were often disruptive when the teacher was talking to her class. I observed many students call these disruptive students "jerks" during the group drama. There was tension between those who wanted to do the group drama and those who wanted to do something else.

Often the disruptive students would be referred to as the "jerks." Students who were referred to as "jerks" were the drama students who were disruptive during the

group drama. During the interview with Ruth and Frederick Bench both of these key informants complained about some students who were disruptive during the time in which they were trying to negotiate. I asked the following question to see whether these two informants would articulate what I had seen and observed during the group drama:

> Researcher: Do you have a name for these people?
> Ruth and Frederick: Jerks

Students who were labeled as being "weak" or "jerks" were aware of these labels and in most cases thought of themselves as "weak" drama students. One student described himself in the following way:

> I would fool around. Think that my character was something out of a comic book. [sic] Hey, I just want to fool around, sit at the back of the class and make a fool out of myself. I'm not popular. I'm called a jerk.

Another student wrote the following description in her journal:

> I can't handle seriousness. I'm a jerk! No more seriousness!

The students openly referred to each other as either "weak" or "strong" drama students. Some students who

were disruptive during the group drama were referred to as the "jerks." Nonetheless, students frequently referred to each other as either "weak" or "strong" drama students. There were five students who were considered to be "jerks." The remaining twenty-two students were considered to be either "strong" or "weak" drama students. With the two kinds of drama students identified in this study, their self perceptions were akin to the perceptions that other drama students had of them. For example, some of the "weak" drama students were aware that some of the other students referred to them as "jerks." During the interview with the participants, a group of four students stated that they were aware of what they were labeled as:

> We are called the jerks, but it's just because we make the others feel unstable. We are unstable. We are unpredictable.

These "weak" drama students accepted this label as part of the role that they took once they entered the drama class. Moreover, because they were considered to be the "jerks", these drama students openly stated that it was up to them to make drama activities as difficult as possible for the others in the class:

> We're not into it. Acting. We goof off. [sic] We can destroy the whole thing, the whole group drama. We make people laugh. That's what we do all the time, over and over again.

These "weak" drama students knew that they were often the cause of disruption in the drama room. The students who were considered to be "strong" drama students acknowledged that the "weak" drama students made it difficult for them to the activities that were initiated by the drama teacher. The following statements from three student journals reflect an awareness of disruptive behavior:

> I wish some people would take this seriously.
>
> I wish people would take it more seriously. It bothers me when people laugh and goof off.
>
> I think that some in this class are making too many problems.

This polarity between those drama students who wanted to follow what the teacher wanted them to do and those that did not, created much tension in the drama room. The "strong" drama students were partly responsible for the labels that the students had given each other. In fact, both the "strong" and the "weak" drama students promoted

this name calling in spite of the fact that neither group liked to label each other. The "strong" drama students, however, seemed to like being known as "strong." Being a "strong" drama student seemed to mean that one was a "good" drama student. As a result, status was a tacit aspect of the inner workings of the functionality of the drama class.

The tension between some of the role playing students was evident during the time when the students were negotiating in role. On several occasions the negotiating became argumentative:

R. Talbot:	I will employ people to work on my land.
Benches:	Employ us.
Other:	Employ his family, Mr. Talbot.
R. Talbot:	Look, I have nothing against you people.
Mrs. Talbot:	Put your honour aside.
R. Talbot:	My honour is my honour, honey.
Other:	They have no money.
R. Talbot:	I know they have no money.
Other:	Mr. Talbot, I think you are a pig. I will beat you and your goat wife if you do not give them employment.
R. Talbot:	Who are you?
Other:	Superman.
R. Talbot:	Why did you . . .
Mrs. Talbot:	Get lost.
Other:	What?
R. Talbot:	You wrecked this . . .
Other:	What's your problem? Get off me toes man!
R. Talbot:	You are a . . . jerk!
Other:	Who the hell do you think you are!

"Strong" drama students were committed to their negotiation and were upset when their negotiation was disrupted. "Weak" drama students were committed to making a farce out of the negotiations or were not committed to the negotiation with the same conviction as those who took their negotiation seriously.

Not only were the differences between the kinds of drama students who participated in this study evident during the time in which the students were negotiating, but many of the "strong" drama students complained about the "weak" drama students in their journals and during interviews. One student, for example, stated:

> I don't want to hear the messing around. Sometimes I go over to the weak and say "Why don't you just shut your mouth".

Also, the "weak" drama students complained about the "strong" drama students. One student, for example, wrote the following in his journal:

> This is bogus. People take this too serious. [sic] The strongs don't get into this. They're just pretending.

The "strong" drama students complained that their

negotiations did not work because the "weak" drama students would not take the negotiations seriously. On the other hand, the "weak" drama students complained about the "strong" drama students, saying that they took the negotiations too seriously and that the negotiations were a joke. This tension was expressed between students who recognized each other as being opposite kinds of drama students.

The tension that existed between the "weak" and the "strong" drama students revealed the polarity between those who chose to conform to the wishes of the drama teacher and those who questioned the doing of the group drama. The teacher chose to do this particular group drama with her students. She did not confer with her students as to what they would like to do for a group drama. As a result, a chasm existed between those who liked the group drama and those who did not.

Heathcote (1976) has noted that "edging in" is an important step in developing a group drama (Wagner, 1976: 20). When a teacher begins a group drama with her class she may negotiate with her students what the group drama is going to be about. This step was not taken in the group drama that I observed for the purpose of this

study. However, it is common for some people to have to conform to group decisions even when a teacher begins a group drama by negotiating with his or her class as to what the group drama shall be about (Wagner, 1976). In group dramas there is a tension between the teacher's attempt to maintain "group inertia" and the opportunity for each participating student to have significant input into the storyline of the group drama (Wagner, 1976:20).

The "strong" drama students took advantage of those students who were referred to as "weak" drama students. When "weak" drama students exhibited behaviors that did not coincide with what seemed normal within the context of the group drama, they were subjected to glares and verbal reprimands by the "strong" drama students. Those students who were recognized as being "strong" drama students used the power of their status in the drama room to chastise the "weak" drama students.

The drama teacher did not stop the group drama when "weak" students were not on task. The "weak" drama students who called the group drama "bogus" may have been partially referring to the way that the "strong" drama students reprimanded them and the fact that the drama teacher did not stop their disruptive behavior.

Implicit to the students labeling themselves in this group drama is the irony that both in 1837 and in present day Burgundy High School there were people with power taking advantage of those who did not have power. The "strong" drama students used their status to chastise "weak" drama students during the group drama.

How Students Knew Who was What Kind of Drama Student

In this study, students labeled each other four different ways. One way that students were able to identify each other was reflecting on previous work that they had done with each other in other drama classes. If a student had been a "strong" drama student in a previous class, then it was assumed that this same student would be a "strong" drama student in another drama class. On the other hand, if a student was a "weak" drama student in one drama class, it was assumed that this student would probably be a "weak" drama student in another drama class, unless he or she had improved in the initial drama class.

The second way that students indentified kinds of drama students was by listening to rumours about the

reputation of drama students. If a student was notorious for being a "weak" drama student, other drama students would expect the drama student to be "weak".

The third way that students labeled each other was by observing each other perform during drama classes. Here, the word "performance" does not mean only performing in front of an audience, but also performing during drama class work. Students would observe each other and during their observations, they would decide whether a student was a "strong" or "weak" drama student. Students who had reputations as being either "strong" or "weak" drama students were watched by other drama students and if the student did not portray the kind of drama student akin to their reputation, their reputation would change according to their behavior in the drama class.

The fourth way that the drama students in this study labeled each other was by their behavior. The way that students behaved while they were in the drama room had an effect on the way that others in the drama room thought of them.

The student-participants identified each other as being either "strong" or "weak" drama students by

previously working with them in another drama class, listening to rumours about the reputation of drama students, watching them perform in drama class, and watching their behavior in the drama class.

The ways in which the drama students in this study labeled one another had an effect on their negotiations. For example, when one student, who had a reputation of being a "weak" drama student, negotiated with a student who had a reputation as being a "strong" drama student, often these students would observe each other to see if their reputations were true during the time in which they were negotiating. Students who were observing other students in this manner were engaged in an activity that detracted from their experience of negotiation through role.

Some students who had preconceived ideas, based on previous drama class experiences, about how those with whom they negotiated would perform, prejudiced their negotiations by assuming what would occur before it occurred. "Strong" students who negotiated with "weak" students often assumed that they would not have successful negotiations. On the other hand, students who were thought of as "strong" students expected to have

both successful and challenging negotiations with other "strong" drama students. However, there were occasions when a "strong" and "weak" drama student would experience moments of engaging negotiation and occasions when "strong" drama students would not be able to negotiate.

In this study there were two general kinds of drama students, "strong" and "weak". However, the disruptive "weak" drama students were often referred to as "jerks".

The terms "strong", "weak" and "jerks" were used by the participants of this study. Students who were identified as "strong" drama students consistently took the group drama seriously and sincerely negotiated with others. These students were sincerely engaged in attempting to portray sincere roles in conjunction with the atmosphere of the group drama. Students who were considered to be "weak" drama students were sincere about not taking the group drama seriously to the extent that they often tried to undermine the group drama by making statements and portraying actions that had little or nothing to do with the group drama.

In one sense, those students who were identified by their peers as being "weak" drama students took drama

very seriously. These "weak" drama students thought that the group drama was "bogus". Identifying the group drama in such terms may have been a reflection of the "weak" students' dissatisfaction with the group drama. The "weak" drama students communicated that they were disruptive during the group drama. However, it was only when they were interviewed that they articulated that they thought the group drama was "bogus". As a result, dramatic tension was created between those who wanted to and those who did not wish to conform to the wishes of the drama teacher. The "weak" students took the power of their roles as "weak" drama students seriously. One way that they showed that they took their student-roles seriously was by not taking the role playing or the group drama seriously.

Behavior of Kinds of Drama Students

Students who were considered to be "strong" drama students usually initiated the negotiations. Also, "strong" drama students became actively involved in the negotiation, assuming their roles with sincerity and engaging in the negotiation with sincerity. These

students were concerned with the group drama and their role playing in conjunction with the context of the group drama.

Students who were considered "weak" often did not become sincerely engaged in the activity. These students were not concerned with the group drama, but were concerned with attempting to show that they did not like the group drama. On many occasions I observed "weak" drama students crack jokes during the time in which others were negotiating in role. "Weak" students who were referred to as the "jerks" often laughed openly at those with whom they were supposed to be negotiating.

In order to protect themselves from the jeering of "weak" drama students while they were negotiating, the "strong" drama students tried to avoid the "weak" drama students. The "strong" drama students encouraged the "weak" drama students to negotiate together. Also, the "strong" drama students made a point of being aware of the antics of the "weak" drama students. This awareness provided the information with which they needed to react to the antics of the "weak" drama students while trying to maintain the negotiation. Here, some "strong" drama students noted that when they responded to the antics of

the "weak" drama students, much more effort had to be exerted to maintain the negotiation. Ruth and Frederick Bench, for example, noted that more effort was needed to maintain negotiations when one or more students were not focused on that which was being negotiated:

> Ruth: I try harder. [sic] I work harder at getting my opinion across. Sometimes I give this dirty look and then turn away. I turn away so that I can stay in role. [sic]
>
> Fred: When there's goofing around [sic] I'll ball them out [sic]. Sometimes I try to ignore them or I'll stare at them when it gets too bad. I have to work harder, that's for sure.

Some "strong" drama students in this study managed to negotiate while they were in role by giving those students who were being disruptive dirty looks, staring at the "weak" drama students, and speaking directly to them about their disruptive behavior. Students who were considered "weak" and acknowledged that they were at times disruptive, considered the dirty looks, staring, and verbal reprimands from the "strong" drama students as a normal part of their interaction with others in drama.

Feelings that the Drama Students had for Each Other

Those students who were considered to be "weak" felt that the "strong" students were always trying to judge them. Also, the "weak" students felt that the "strong" students did not want to associate with them. In view of this, the "weak" students repeatedly noted that they felt self-conscious when they were in the drama room. The "weak" students felt that the strong students took drama too seriously. Finally, the "weak" drama students felt that the "strong" drama students were boring. The following excerpts from two student journals is a reflection of how these students felt:

> I feel self-conscious. Well, they make me feel eccentric and weird.
>
> I am different, unpredictable. I am for the revolution, unpredictable. They were too serious. The serious ones are predictable, boring. They're boring.

The "strong" students felt that the "weak" students did not want to do anything. However, the "weak" students did want to disrupt the group drama. The "weak" drama students were effective in disrupting some of the role playing that occurred between some of the students.

In view of this, the "strong" students felt that the "weak" students felt good about being "weak."

The "strong" students also felt that the "weak" students were bothersome, especially when they were trying to break the concentration of those who were trying to negotiate while role playing. Finally, the "strong" students felt that the "weak" students were not aware of how much they disrupted the class:

> When they come in there and do something, I think "That's not part of this" [sic]. I say, "Don't say that".
> This bothers me. The fact that the weak won't take this seriously. [sic]
>
> I don't think they know what they do . . . They can destroy the whole thing.

The way that the students who participated in this study felt about each other had an impact on their negotiations. Some students felt awkward about working with other students. This feeling of awkwardness made negotiating while in role difficult for these students. On the other hand, when students negotiated with those with whom they felt good about working with, they were able to negotiate. However, students who were similarily matched were not always able to negotiate. The will to

negotiate was a key factor. In most cases, those students who were considered to be "strong" drama students shouldered much of the responsibility for making negotiations possible and successful.

CHARACTERISTICS OF "STRONG" AND "WEAK" DRAMA STUDENTS RELATED TO DRAMATIC ROLE PLAYING

The ability to role play was related to the relationship that one role playing participant had with another role playing participant. The relationships between role playing participants in this study, were based partly on who was what kind of drama student. Here, there was a polarity between "weak" and "strong" drama students. This polarity is illustrated in the following chart which details the charateristics of the kinds of drama students that were identified in this study.

Strong	Weak
Had an understanding of how the role play developed largely based on an awareness of what others were in the group in conjunction with what they were doing.	Had an understanding of how the role play developed largely based on an awareness of what they were doing in the group.
Were able to articulate the storyline or chain of events of the role play.	Were able to articulate part of the storyline or chain of events of the role play.
Adopted a serious attitude toward negotiating through role.	Adopted a non-serious attitude toward negotiating through role.
Were committed to the role play.	Were not committed to the role play.
Liked negotiating through role.	Could take it or leave it.
Tried to make what they could out of the role play.	Were satisfied to let the role play collapse.
Were not satisfied to let the role play collapse.	Let whatever happens, happen.

Strong	Weak
Were willing to take risks in role playing, but not to make a fool out of self.	Not willing to take risks.
Totally involved in the negotiation.	Would stand back from the negotiation or become involved in a limited way.
Not afraid of letting other people see another part of you come out.	Were reticent about letting other people see another part of you come out.
Self-conscious about adoption of role and self.	Self-conscious about adoption of role and self.
Tended not to worry about how others interpreted role as it related to self.	Tended to worry about how others interpreted role as it related to self.

THE PROCESS THAT LED TO NEGOTIATION

In this group drama, the drama teacher guided her class through a process which led to their negotiations. This process provided the framework from which the drama students were able to interact collectively toward a common goal.

First, the drama teacher gave her students information pertaining to the group drama. For example, the teacher spoke to her students about living in Europe in 1837 and what the living conditions were like at that time. The teacher asked her students questions regarding whether they would like to live in such living conditions as those that existed in Europe in 1837. When the students responded with answers that indicated that they would not like to live under such conditions, the teacher spoke to her students about the living conditions in Canada from the perspective that Canada was a land of opportunity. The teacher did not ask "who wants to stay in Europe", but used a tactful approach by presenting an alternative place. The drama teacher showed her students a picture of a Canadian landscape. After seeing this picture, the students stated that they would rather live

in Canada than in Europe. By having the students make decisions, the teacher began to build the students' belief in the group drama (Heathcote, 1976).

Once the students had made an initial commitment to the group drama by acknowledging the setting, the teacher spoke to her students about the people who lived in Canada in 1837. The teacher asked her students questions regarding what the characteristics of pioneers may have been like and the kinds of things that a pioneer would have to do. By asking her students these questions, the teacher further involved her students in the context of the group drama.

The teacher gave her students the names of the roles that they were to assume. The teacher asked her students to practice writing the names of their assumed roles. Also, the teacher asked her students to verbalize the names of their assumed roles.

In addition to saying and writing down the names of their roles, the teacher led her students through exercises where they imagined themselves doing activities a pioneer might do. After the students imagined doing the activity, they physicalized doing the activity.

Once the students had adopted their roles, the

teacher explained to the students that many of their roles were related to one another. The teacher let her students find out which students shared the same surname by letting them physically find one another within the drama room.

Once the students had gathered together with those with whom they shared surnames, the drama teacher asked her students to imagine what they would take when they went to Canada. Also, the teacher asked her students to verbalize one item that they would take to Canada. The students verbalized what they were taking to Canada individually. While one student spoke, the others listened. After the students had imagined what they were taking to Canada and had verbalized one item, the teacher asked her students to make a list of things that they would take when they went to Canada.

After the students had made their lists, the teacher asked each student to circle the items that they needed the most. The teacher then explained to the class that each family was only allowed to take fifty pound of goods to Canada. Once the teacher had explained this to her class, she asked her students to gather with their family members and negotiate what they would take to Canada.

Although the group drama continued after the students negotiated about what they would take to Canada, the process that the drama teacher guided her students through toward their negotiation was repeated throughout the group drama, albeit in conjunction with the different aspects of the group drama.

In summary, the process that led to negotiation involved the following: introducing students to the context of the group drama; introducing the students to their roles; building belief (Heathcote, 1976); guiding students through imaging activities where they imagined being in role and doing things in role; guiding students through activities where they did things in role; meeting others with whom students were related; decision-making (Heathcote, 1984) about something pertaining to the individual role, but conducive to the overall storyline of the group drama; providing constraints relating to the decisions that students made; and providing a situation where students interact by negotiating about the decisions that they made.

The process that led to negotiation was teacher guided. However, the students were free to negotiate once the teacher said "begin". Students did not have

scripts, but negotiated in role through spontaneous improvisation.

THE ACT OF NEGOTIATION

Introduction

The following themes of the act of negotiation are discussed in this study: space, objects, learning, power (Heathcote, 1984), thinking, and the interactive process of dialogue.

Space

In this investigation, the participants entered into negotiation by moving to spaces in the drama room. These spaces became the place where the act of negotiation occurred. However, in this study, before the drama students negotiated while in role, they were asked by their teacher to move to areas where they could negotiate in their respective family groups. Also, the teacher informed the students what they were supposed to negotiate about. For example, on one occasion the drama

teacher asked her students to collectively decide in their family groups what they were going to take to Canada.

The area that the negotiations took place in were demarcated by the participants. Whoever entered the space first would claim it for those in his or her group. The claiming of space was a spontaneous and often individual occurrence. However, some participants negotiated for their group's space.

Each time that the drama teacher asked her students to move into areas in which they could negotiate in their groups, the participants moved quickly into spaces that were unoccupied. On six noted instances, however, some participants moved into spaces that were already claimed by someone from another group. In each case, once the participant realized that the space was already occupied, he or she moved to find another space or members of his or her group.

In each noted instance where a space had already been claimed, verbal dialogue did not take place between the drama student who had first claimed the space and the student who had entered the space. Either the student who had claimed the space made eye contact with the other

student or vice versa. This eye contact was a form of communication. When the student who had claimed the space looked at the student who had erroneously moved into the space, the eye contact meant "I already have this space. Go and find your own space." When a student who had mistakenly walked into a previously claimed space made eye contact with the person who was already in the space, his or her look meant "I see you are in this space. I will find another space." Once all of the participants were in their spaces, the negotiations would begin.

In this study, when the student-participants were claiming a space in which they could negotiate, this claiming of a space occurred outside of role. The students were not in role when they moved into the space in which they negotiated. However, once all the members of each group entered their group's space, each group member quickly went into role. Finding a space, as a place in which a group may negotiate, was an initial part of the act of negotiation.

Once the students entered into role and began to negotiate, the space transformed for many of the role playing participants. In conjunction with the context of

the group drama, some of the role playing participants imagined the space as being the place of the context of the group drama. The drama room became transformed through the imaginations of the participants, whose imaginations were guided by the context of the group drama. The following journal entry from Frederick Bench's student-journal illustrates how, once in role, this participant saw the drama room:

> I saw grass, yellow in the spring and a shed, the one that I worked in. The air was fresh. It was a bright day and I could see Ruth, my wife, working outside of our cabin.

Visualizing the drama room in conjunction with the context of the group drama helped to make the roles that many of the students assumed more believable for the role playing students themselves.

Once in role, the space became an imagined background in which the students could accept their own roles more readily. Also, visualizing the drama room through their imaginations helped some of the role playing participants further believe in the objects that they used while they were negotiating. For example, one participant had an imaginary pig that she wanted to take

to Canada. During the time in which she was negotiating with the other members of her group, she moved about her group's space chasing, catching and petting her pig. This participant noted in her student journal that she chased the pig in the field. In this instance, this participant's ability to believe in her imaginary pig was enhanced through her ability to imagine the space as a field. For some of the participants, the imaginative transformation of their space helped their belief in the imagined objects that they used during the time in which they negotiated.

Objects

The use of objects, whether imagined or real, were the gist of the negotiations in this study. Initially, the participants negotiated about what they were going to take to Canada. Later, they negotiated over the owning of land.

The drama teacher gave her students the idea that they were supposed to negotiate about items that they wanted to take to Canada and, on a separate occasion, gave her students the idea that they were supposed to

negotiate about the land that they owned. In view of this, the drama teacher helped to build the students' belief in the things over which they were negotiating. The teacher's encouragement to negotiate helped some of the students feel furtherassured that what they were doing was the right thing andthat what they were negotiating about was a necessarypart of doing this group drama.

With regard to the things that the role playing students were to take to Canada, the teacher led her students through an imaging exercise where they had to think of things that they would want to take to Canada, in conjunction with their adopted roles. Also, the students wrote in their journals the objects that they wanted to take to Canada. These activities helped to build the students' belief in their imagined objects. In regard to the imaginary land, the teacher helped to build the students' belief by showing them a map of their land before they began to negotiate about it. In both examples, where the teacher helped to build the belief of the imaginary objects that the students negotiated about, the teacher helped the students to form some kind of conceptualized image of that which they imagined.

During the time in which the students were negotiating over what they wanted to take to Canada, the imagined materials that the students chose to use, gave information about their roles to the others in their group. During the second interview that I had with Ruth Bench, she revealed what she thought during the time that her husband, Frederick Bench, was negotiating with her over some of the items that he wanted to take to Canada:

> He was talking about the things he wanted to take
> I was trying to figure out his role.
> I was saying to myself, "He wants this. He wants that, what kind of a person is he?"

The participants' choice of materials provided insights about their assumed role for the person who was watching the role playing participant choose his or her materials.

Learning

Observing others negotiate while they were in role was a learning experience for many of the participants. For many of the role playing participants in this

study, watching others make choices while they were in role revealed something about the way that the negotiating student interpreted his or her assumed role. The following is an example of how one student learned about the role of another student. Here, Ruth Bench learns about how Aileen Bench was quite different from her role:

> I was thinking about my role and the first thing that came to me was that she wasn't happy, she was hard. She never smiled and she wasn't attractive. She was like an old run down housewife. She's got her hair in a bun and all she does all day long is work and I think that because of that image I got of myself. . . And her role [Aileen] she's [sic] very young and frivolous and she had alot [sic]. I didn't like that. She had clothes, alot of clothes [sic] and she kept wanting to take all this stuff.

In the above example, Ruth Bench learned about Aileen's role from the choices that Aileen made. Aileen chose to have many clothes, for example. Realizing that Aileen had chosen to have many clothes, Ruth learned that Aileen and she had differences.

Students learned about the roles of the others who were in their group and about that which was being negotiated by observing and listening to each other negotiate. While negotiating in role, some students, for

example, made decisions that had an impact on the group drama. One student, Patrick Flanagan, claimed to own books that were considered questionable by the teacher who was in role as the captain of the ship. When Patrick told the others in the group drama that he owned the books, he put the others in jeopardy. Patrick revealed that he was a brash person through his decision to claim the books and put some of the others in the group drama in jeopardy. Also, because he said that he owned the books, he was remembered throughout the group drama as the one who almost always seemed ready for trouble. The role playing participants who observed Patrick, learned that he was brash and that he was not afraid to take a risk. Also, by observing Patrick duringthe moment when he said that he owned the books, some ofthe role playing students realized that because he had claimed to owning the books, many of them were in jeopardy of not being able to go to Canada.

In this study, decisions that were made by role playing participants who were negotiating in role were sincere. When a student negotiated seriously in role, he or she was attempting to continue the negotiation. The students who negotiated in this way, with a focus on

their negotiating, were sincerely engaged in the totality of experiencing their assumed roles. Students who observed other students sincerely negotiate and who were keenly involved in what the negotiating person was doing, were making decisions pertaining to what the negotiating student was doing. Decisions that were made while students were role playing related to that which was being negotiated and the way in which role playing participants negotiated. While one participant was negotiating, the other participant would observe the person who was negotiating and make his or her decisions as to what he or she would say or do depending upon what the negotiating person was saying or doing.

Heathcote (1984) has noted that decisions that are made "from the spectator position" indicate that a "con-game" may not be taking place (Johnson and O'Neill, 1984:164). Students who seriously negotiated focused on communicating to the others in their group.

When students were able to communicate to the others in their group that they were negotiating with sincerity, what they said and did was taken seriously by those who were in their group. One student, for instance, described serious negotiating in role as:

> When I am negotiating in role, I am that person. I am doing and saying everything that that person would do and say.

Students who decided to negotiate with sincerity were often taken seriously by those in their group. When students seriously negotiated while they were in role and others in their group received their negotiations in a serious manner, no con-game (Heathcote, 1984) between the participants occurred.

Many students learned about their relationships partly through the messages that they received from those with whom they interacted. One statement that was made by many participants was "Don't look at me like that!". Students watched each other for physical cues. These physical cues were read as information regarding how one role player felt about the role player.

Students learned about how the role playing members of their group felt about them, relating to their adopted roles, partly through the tone of voice that participants would use to speak to one another. Many participants described the way that some of the members in their group spoke to them. Some mentioned that they had been yelled at. For these students, they felt unwanted in

their group during moments when they were being yelled at. For others, being yelled at made them feel upset, while for others being yelled at made them angry. On the other hand, when students spoke to each other using a calm sounding and often quiet voice, some students stated that this made them feel a sense of security and comfort during the time in which they were negotiating.

Power

Heathcote (1984) has mentioned that decision-making that is "taken from the spectator position" is a sign of sincere role playing (Johnson and O'Neill, 1984:164). In this study, many of the students learned about each other's roles through the decisions that they made during the time in which they were negotiating. For these students their decisions were a sincere part of their experience of negotiation. This is a reflection of the fact that for these students, their negotiations were sincere, without any "con-game" occurring (Johnson and O'Neill, 1984:164). If the observing student chose to respond to the other role playing participant with sincerity, serious negotiation would occur.

For some students, the decisions that they made during the time in which they were negotiating were not accepted by others with whom they were negotiating. Here, some students would be overpowered by other students. Each student empowered the other during the time in which they negotiated. One way that students empowered each other was by going along with the ideas of each other. However, when one or more students did not agree with the idea of one or more other students, their negotiation would become jeopardized. The students called this "blocking on the other person". The following is one student's journal entry where she discussed how some of the members of her group blocked one other member of her group:

> We blocked on her because she was bringing too much. She just kept bringing [sic] and we were saying "No! take it back or bring it and we'll sell it for money". She wanted to bring needles and thread and scrap material, some blankets, some pillows and her clothing, but she was bringing too much of everything.

The way that some of the students treated each other while they were negotiating in role was one way in which they learned about each other's roles. When one or more participants observed two or more other participants

interacting, the observed way in which the two interacting participants treated each other was one way that participants learned about each other's roles. The following is one student's statement regarding learning about the roles that others had adopted by watching the way that they treated or reacted to each other:

> I could sense there was something wrong between Fiona and Richard because she was snapping at him. I was learning about their roles from this.

Fiona and Richard did not know how they were going to react to one another prior to entering into role. Many of the students stated that they felt tension when they were negotiating. Each time that a student offered anything during the time in which they were negotiating, they took a risk of having their ideas rejected by the others in their group. For many of the participants, when someone's ideas were blocked meant that something was wrong between the person who offered the idea and the person who rejected the idea. Many students used a harsh tone of voice when they wanted to block someone's ideas or show displeasure. Those who observed this kind of interaction learned about the roles of those who were interacting in a dramatically tense manner.

For some other students, their negotiation was amicable. Although many of these student-participants stated that they were aware of some tension during the time that they were negotiating, they did not think that any displeasure was shown on the part of either negotiator. Many said that their experience of negotiation felt like they were doing drama. Drama, as defined by these students, meant having to do something on the spot; that is, completely improvised.

Many students spoke of their experience of negotiating as playing off one another. In this regard, the negotiated interaction occurred by one person beginning the interaction through action or dialogue or both. Those who began the negotiation, often became the leaders, especially if the roles that they had assumed were older or richer than the other role playing participants. For example, if one student assumed the role of a parent or older brother or sister, then he or she would often initiate the interaction. However, many participants expected that those who had assumed the roles of the elders or the rich would assume the responsibility of being key players during the negotiation.

Those students who assumed roles of those who were younger or, as in the case of this group drama, those who were in a worse economic situation, empowered those role playing participants who were older or more wealthy. The older and more wealthy role players were generally expected to initiate the negotiation. The roles of the elders and the rich, in this group drama, were the roles of authority.

Heathcote (1984) has written that power comes from two perspectives. One perspective is the role player being "involved in the action" (Johnson and O'Neill, 1984:164). Students who assumed roles of authority often began the negotiation. These students had the attention of the other role players in his or her group. In addition, those students who assumed roles of authority often initiated what would be negotiated. Being involved in the action gave role players power. The role player's actions and statements had an impact on the negotiation. Also, when one was interacting in role, he or she was often being observed by the others in the group. Those who were observing, often directed their attention to the person who was negotiating. In view of this, this study concurs with Heathcote (1984) when she

stated that power comes partly from being "involved in the action" of negotiation through role (Johnson and O'Neill, 1984:164).

The other perspective from which role playing students negotiate is from the position of seeing the action; that is, watching someone negotiate while he or she is in role (Heathcote, 1984). The role player who initiated the negotiation was observed by others who observed and listened to what the role playing student was doing and saying. When the students were in the observing position, they were learning about the role of the one negotiating and about what was being negotiated. In view of this, while students were observing, they were being informed.

Thinking

During the time in which the students were negotiating they were thinking. The thinking of the students evolved around the totality of their actions and the totality of the actions of those who were in their group. In addition, many students were aware of something occurring in the spaces close to where they

were negotiating, where other groups were negotiating. The participants in this group drama had to concentrate on what was happening in their space, yet were aware that there was other activity in the areas where other groups were negotiating.

Many students who participated in the group drama, spoke about having to "think on the spot" during the time when they were negotiating in role. The interaction between negotiating role players was quick.

The quick interchange of ideas that occurred between role playing participants, while they were negotiating, created a sense of tension amongst the participants. Not only was their tension felt between role playing participants because each one was empowered to keep the negotiation going, but also because each participant had to think quickly of new ideas or add to ideas that were in the process of being negotiated.

During the time in which students were negotiating with others in role, many did not mind negotiating, but they did not enjoy it. The responsibility of having to think quickly in order to continue to negotiate while role playing created tension for many role playing participants.

In this group drama, the participants used their imagination in a variety of ways. The use of imagination was evident each time that the participants negotiated while they were in role. Many of the students used their imaginations to alter the drama room to suit the context of the group drama, Canada in 1837. Furthermore, many of the participants imagined that they and those with whom they were interacting were the people whose roles they had assumed.

While students were concentrating on the activities that took place between the members of those with whom they were negotiating, they used memory in two ways. One way that students used memory was to think of a time in their lives when they had experienced a similar situation or read or heard about a similar situation as the one that they were in while they were role playing. For example, one student repeatedly mentioned that she used images that she had remembered from her dreams to help to guide her through the time in which she negotiated. Using memories of past experiences as guides gave some of the students information that was useful in reacting to the others in their group. The other way that memory was used was to keep track of what

was being said and done in the negotiation. In this regard, the duration of the negotiation was related to how long the students could concentrate on what they were negotiating, relative to how much information they could remember pertaining to the gist of what they were negotiating.

The Interactive Process

The interactive process of negotiation occurred in this study the following way: one or more role playing participants would initiate the action, the negotiation. The initiating role players would be directing their actions and dialogue to the other role playing participants. The other role playing participants would observe the initiator's actions and dialogue for information. The other role players would react to the initial actions and dialogue. The initial negotiator would observe and listen to the other role playing participant's reactions to the initial actions and dialogue. The initial negotiator would react to the reactions of the other negotiator.

The following is an example of a framework of how dialogue and action occurred between two role playing participants:

First role player:	I act. You watch.
Second role player:	I listen and watch you act. I react to your acting. You watch.
First role player:	I listen and watch you react to what I said and did. I react to your reaction to what I said and did.
Second role player:	I watch you react to what I said and did.

This interaction was described by many of the participants as natural, as a back and forth negotiation.

The themes found in this study are relative to the act of negotiation and are shown on a chart on the following page.

THE ACT OF NEGOTIATION — ROLE DEVELOPMENT

Space

Choosing to move.
Choosing the space.
Moving to the space.
Claiming the space. (Through communication. Examples: eye contact, physical gesture.)

Transforming the space. (Seeing the space through the eyes of the role.) — Entering into role.

Using objects in the space. — Building belief of the role.

Space as a background in which to negotiate.

OBJECTS

Tangible.
Imaginary.
Building belief through
Objects - Teacher developed.
- Student developed.

Negotiating over objects. — Role playing.

Learning

Through choice of objects.
Through decisions.
About other role players (Examples: Through physical action, tone of voice, treatment, sensing).

About the group drama.
About role playing relationships.

THE ACT OF NEGOTIATION

ROLE DEVELOPMENT

Power

Decisions.
Cooperative.
Overpowering - Blocking.
Authority of the role.
Tension.
In the act of negotiating (Heathcote, 1984).
In the act of watching others negotiate (Heathcote, 1984).

Role Playing.

Thinking

Duration of negotiation.
Concentration.
Memory as a source of information as how to act. (Examples: dreams, experiences, reading).

Memory as a source of information regarding who said and did what during negotiating.
Tension.
Imagination.

Role playing.

Interactive Process (Dialogue between two negotiating role playing participants)

I act. You watch.
I listen and watch you act.
I react to your acting. You watch.
I listen and watch you react to what I said and did.
I react to your reaction to what I said and did.
I watch you react to what I said and did.

Summary

The emergent themes relating to the act of negotiation are specific to the space in which the drama students in this study negotiated; the objects that they used through imagination and the actual objects that they used; how they learned about the group drama, their roles and the roles of others; power as related to the students' roles and their interaction during the time in which they were negotiating; aspects of thinking as related to negotiation; and the interactive process of dialogue between two role playing participants.

In addition to these six themes related to the act of negotiation pertaining to this study, Heathcote's (1984) themes: "power, trust, decision-making, perspective, con-game, and sincerity" were found to be applicable to the content of the data (Johnson and O'Neill, 1984:164).

CHAPTER SIX

SUMMARY OF THE FINDINGS AND REFLECTIONS OF THE STUDY

Introduction

Three research questions helped guide this study. Responses to these questions help to further articulate the emergent themes discovered in this study:

(1) In what ways is negotiation important to dramatic role playing?
(2) In what ways does negotiation have an impact on group drama?
(3) What does the experience of negotiation mean to the participants?

In What Ways is Negotiation Important to Dramatic Role Playing?

In this study, negotiation was important to dramatic role playing in the following ways. Negotiation allowed for:

(1) the participants to make decisions concerning the way that they portrayed their roles.

(2) the choosing of a space in which to role play.

(3) the imaginative transformation of the space from a classroom to a setting in accordance with the context of the drama.

(4) the verbal articulation of imaginary objects.

(5) personal decisions as to which objects would be vocalized or shown (through mime) to other role players.

(6) interaction to occur where objects, either real or imaginary, were concerned.

(7) further role development.

(8) learning through:

a. choice of objects.

b. decisions related to the action.

c. doing role play.

d. watching others role play.

e. the story of the group drama.

f. the socialization of the role playing relationships.

(9) the use of power while role playing through:
   a. decision making.
   b. the experience of the cooperative role play where participants agreed or found resolutions to their differing decisions.
   c. stopping the progress of the negotiation and the role playing.
   d. asserting oneself through the authority of their role.

(10) tension during dramatic role playing. In the act of communicating decisions to other role playing participants, in the act of watching others attempt to communicate their decisions, and responding to other role players.

(11) the duration of negotiation relative to the duration of the role playing.

(12) spontaneous improvisation to occur.

Students negotiated in isolation and in groups. Students who negotiated in isolation made decisions about the way in which they portrayed their roles. When the students were making personal decisions they were negotiating with themselves. The students called this

personal negotiation "finding the honesty within the role."

Being able to "find the honesty with in the role" was a vital part of the students' role playing experience. The students had to believe that they were portraying their roles in a personally believable manner in order to think that they were portraying their roles effectively. This belief in their own perceptions of their roles helped to make their role playing experience meaningful. One student stated:

> You have to give something of yourself because it doesn't matter what's on paper or what someone has told you. If you don't find it in yourself and ask yourself then you don't have anything.

When students "asked themselves" they were making decisions about how they would portray their roles. Negotiation between the self and the other also enabled the participants to differentiate between themselves and the roles that they played. Personal negotiation was an important part of dramatic role playing.

Negotiation was found to be an integral part of dramatic role playing. Negotiation served as a vehicle through which the students were able to role play.

In What Ways Does Negotiation have an Impact on Group Drama?

Since negotiation was an integral part of dramatic role playing and the participants negotiated while they were role playing within the group drama, it follows that negotiation would impact group drama. Some parts of the storyline of the group drama were created by the participants' as they negotiated. For example, during the last session of the group drama, the participants decided that the Bench family would live with the MacGregors and the Flannagans would live with the Peters. When the participants made decisions such as these through their negotiations, negotiation had an impact on the storyline of the group drama.

The participating drama teacher used the storyline from Rick Salutin's book, William Lyon Mackenzie King and the Canadian Revolution:1837, as a structured sequence of events from which she guided the group drama. In fact, the teacher verbally informed her students (as explicated in session five of the group drama) what happened in the story. The parts of the story that the teacher chose to share with her students became the main events of the

group drama. The students mirrored the events of the story their teacher told them rather than creating their own group drama. As a result, the students did not recreate the story so much as they slightly altered it.

The drama teacher used Salutin's book as a "map". The students did not know where the group drama was going, but the teacher planned and guided the group drama. Using the book as a structure or "map" enabled the teacher to guide her students through a sequence of events and gave her students the freedom to slightly alter the storyline in relation to their negotiations. Negotiation had a subtle impact on the storyline of the group drama. However, negotiation did not change the main storyline as that was predetermined by the teacher.

The main storyline did not change in spite of the fact that some students did not negotiate. The details of what transpired between those who did negotiate were not discussed. However, the teacher observed some of her students negotiating. That some students negotiated was reason for the group drama to proceed. The group drama continued in spite of the disruptive behaviors of those students who did not negotiate. Their disruptive behavior did not alter the course of the group drama nor did it

benefit them. For those students who chose to conform to the storyline provided by the teacher, they were able to contribute to the slight modifications of the storyline. The students who negotiated were important to the continuation of the group drama.

What Does the Experience of Negotiation Mean to the Participants?

Frustration

Some students did not want to conform to the activities of the group drama. Each time the members of the class began to negotiate, some students attempted to disrupt the interactions. The teacher ignored the disruptive behavior. However, some students informed the disruptive students that they were bothersome. These bothersome were perceived as "weak" students. However, these "weak" students communicated their frustrations with the group drama by being disruptive, rather than verbalizing their concerns to the class. As a result, for Johnathan and Jean Campbell, Cathrine Stewart, Edward and Richard Peters, their experience of negotiation

meant the frustration of feeling required to partake in something that they did not want to do. The following statements reflect the frustration these particular students experienced:

> Johnathan and Jean: We're not interested in the action.
>
> Cathrine: Loved to make faces, laugh at the others, and listen to a good argument.
>
> Richard: I hated the it, the interaction, the drama.
>
> Edward: This is bogus.

Power

There were three economic classes in the group drama: working class, middle class, and upper class. As a result, some students experienced a sense of power when they negotiated from positions of economic strength. As a middle class man, Richard Peters, for example, noted that his one experience of negotiation meant enjoying the power of his role:

> I liked having the power of whether they leave their property or work for us.

Richard's experience of negotiation meant that the decisions that he made as a middle class man could affect those who were lower class.

Self and Other

The polarity between the self and other (the role) became evident when students recognized differences between themselves and the roles that they were portraying. Students spoke about otherness when, for example, they remembered saying of doing something that seemed different from their perceptions of themselves. Elspeth Lount articulated her experience of self and other when she remembered speaking to Mr. Talbot whereby Mr. Talbot began to yell at her:

> I called Mr. Talbot a selfish, greedy man. Samuel told him not to yell at me because I was his wife. I tried not to laugh, but couldn't help it because when I saw those two yelling, I had to. I was feeling out of role at that point. It was as though we were really there. I'm glad it wasn't real.

Elspeth realized that what she had said to Mr. Talbot caused an altercation between Talbot and her husband. Upon reflection, Elspeth was happy in the knowledge that

she was in fact playing a role and that her rash statements were made when she was playing that role.

For Fiona Talbot, the experience of negotiation meant living the dichotomy between her own personal beliefs and having to portray different beliefs in conjunction with her assumed role:

> I felt like I was being ripped apart at the seams. I know that my loyalty belonged with my husband, yet I felt sorry for the Benches.

The recognition of the differences between the beliefs that the student portrayed when she played her role as Fiona Talbot and her own personal beliefs allowed for the realization of the differences and similarities between her beliefs as student self and her beliefs as Fiona Talbot.

Communicating

Effective communication was paramount to negotiation. For the participants of this study, being able to effectively communicate ideas was one key to successful negotiation. Ruth Bench's negotiation, for example, was

the experience of wanting to be heard and understood:

> I need to have my thoughts heard. . .

Samuel Lount spoke English as a second language. For him the experience of negotiating meant being reminded of his limited ability to effectively communicate in English:

> I didn't know what to do because I don't understand what people say. I can't speak too quickly.

Trust

The experience of negotiating meant trusting in four ways:

1) Trusting the decisions of other role players.

2) Trusting that one would be treated fairly by other role players.

3) Trusting the teacher's agenda (the events of the storyline of the group drama).

4) Trusting one's own ideas.

Joseph Flannagan and Ruth Bench experienced trusting other role players:

Ruth: I will have to trust my husband's choice.

Joseph: I don't know whether this man can be trusted or not.

For Sean O'Leary, negotiation meant trusting that one would be treated fairly by the other role players:

> I felt the Flannagans were mistreated throughout and obviously the mistakes they made were not forgiven.

For Richard Talbot, negotiation meant trusting the teacher's agenda:

> Could it be that the lady that came and warned us is actually planning something? I must trust her. She is our leader!

Stewart MacGregor's experience of negotiation meant trusting his own ideas and hoping that other role players would agree with him:

> I was talking to Bench and asking him if he wished to move in with us. I remember hoping that this decision would be accepted.

Tension

For those who participated in the group drama, negotiation meant living through tension. Tension resulted from not knowing what would happen during moments of intense negotiation. Negotiation was pressurized by

factors such as ability to maintain concentration, ability to think of ideas, and time. Bridgette O'Leary and Enid Peters, were two students who experienced living with the tension of the unknown:

> Bridgette: The question "What if this happens to us?" worried me. This scared, desperate feeling I believe contributed to our interaction.

> Enid: I felt a little afraid and I wondered what in the world I was going to do next.

Tension also existed between those who chose to conform to the group drama and those who chose not to conform. Isaac Casselman experienced tension when he attempted to have interactions with some people who did not want to take part in the group drama:

> Isaac: Confused, uptight, tense.

Powerlessness

Some students did not want to do the group drama, but tried to get involved in the activities. However, these students also attempted to change the storyline. They wanted to have the power to change the direction of the

group drama. The teacher had each session of the group drama planned out. For example, in session five, the teacher planned that the students would build their homes, that a representative from the government would take land from the Bench and Flannagan families, and that the Talbots would receive the Bench's property. The students enacted the structure of the story, however, they were given the freedom to negotiate within the storyline. Trying to change the storyline through negotiation was impossible for Maggie Lount, Caitlin O'Leary and Mary O'Donnel:

> Maggie: I feel useless. I do not think that Patrick Flannagan is able to join us on our journey to the new land just because he has his own views.
>
> Caitlin: I wanted to help her and her family and I felt helpless that we were so poor that we couldn't help.
>
> Mary: I felt so helpless that I couldn't change or control anything that was going on.

Problem Solving

During the group drama, the teacher set up situations where students were encouraged to figure out a solution to

a problem. For example, when Partick Flannagan was unable to board ship because he claimed that he owned books that promoted America, the teacher had the students decide what should be done about Patrick and his books; the problem being that Patrick could not travel to Canada with those books and Partick wanted to keep his books. As a result of the problem solving situations from which students negotiated solutions, negotiation meant problem solving to the participants. Joseph Flannagan and Jenny MacGregor, for example, saw the experience of negotiation as an exercise in problem solving:

> Joseph: If I take the offer I might die, but if I don't I may never get land anywhere.
>
> Jenny: All I did was discuss the possibilities.

Helpfulness

Because the Bench and Flannagan families needed help during the group drama, some participants attempted to give aid where they thought it was needed. Enid Casselman, for instance, found that negotiation meant being helpful:

> We offered a piece of our land. This made me feel special because we were helping someone.

The students who conformed to the teacher's storyline helped the teacher continue the group drama as planned. Also, the students often helped each other when they were negotiating by exhibiting patience, offering ideas when necessary, and not promoting ideas that were unaccepted by other role playing participants.

Rejection

For those students who assumed the roles of the Flannagans, negotiation meant rejection. Colene Flannagan, for example, stated that:

> Everyone cared about the Benches, but no one cared about the Flannagans. No one came to help, but the Peters and they had to be approached first.

The Flannagans rejected because of their roles as antagonists in the story of the group drama. On the other hand, the participants who did not like the group drama and showed their displeasure by being disruptive were rejected because they threatened the continuation of the

group drama, challenged the authority of the drama teacher, challenged the planning that the drama teacher had done, and threatened the status quo of the drama class.

Reflections of the Study

As an educator, I feel uneasy about the students' self descriptions of "weak" and "strong" students. What were the underlying personal reasons for these terms? During the research process, I noted that some students spoke to me about "cutting" which was a part of the hallway culture where students would put down each other as a kind of game. I now wonder whether the terms "weak" and "strong" had something to do with this emotional warfare. Was there a consistency of this type of name calling in other classes? Would the drama teacher have labeled her students? These questions arise as a result of this thesis.

The terms "weak" and "strong" reflect a competitive nature. I wonder whether the students and the teacher saw drama as a competitive subject. The students were certainly competing for some type of class control. This

evokes further questions. If drama teachers negotiate with their students before beginning a group drama, how often are there students who do not agree with the group drama? What stresses does the teacher experience relating to teaching students who do not want to participate? What stresses do the students who conform experience? What stresses do the students who do not conform experience? Questions that are thought of as a result of this study may lead to a deeper understanding of the world of the drama classroom.

Finally, this study has helped me further understand what goes on between students when they negotiate through dramatic role play. Rather than simply take for granted that my students experience space; objects; learning about their roles; learning about others' roles; relationships; dramatic forms of expression; power; thinking; and the interactive process of negotiation, I shall develop teaching lessons with activities that help my students further articulate their experiences of negotiation. Perhaps such curriculum development will help to circumvent animosity between my future drama students and will help to bring further meaning and learning to their experience in the subject Drama.

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APPENDICES

APPENDIX A

LETTER OF CONSENT

LETTER OF CONSENT

Project: Study of Negotiation through Dramatic Role Playing

Investigator: Graeme Arkless
Department of Secondary Education
University of Alberta
T6G 2G5

I, _____, hereby give voluntary consent to participate in this study; I will allow the researcher to observe, write field notes, and audio tape the proceedings of the study as they occur. Also, I understand that I may withdraw, in consultation with either my teacher and/or the researcher, from the study. Further, I consent to give the researcher access to my written journal, pertaining to the study, and consent to interviews with participants. I understand that whatever information I give is considered confidential and will be used in such a way as to protect my anonymity.

_____ _____

Date Participant

_____

Witness (Parent or Guardian)

APPENDIX B

CHRONOLOGY OF THE PROCESS OF GAINING ACCESS

CHRONOLOGY OF THE PROCESS OF GAINING ACCESS

STEP	DATE (1987)	EVENT
1.	Friday, September 11.	Meeting with thesis advisor.
	Friday, September 18.	Meeting with thesis advisor.
2.	Monday, September 21.	Application made with Ethics Committee.
	Tuesday, September 22.	Application made with school board.
3.	Wednesday, September 23.	Meeting with the Drama Teacher.
4.	Friday, October 16.	Approval from Ethics Committee. Tentative agreement from the Drama Teacher.
5.	Tuesday, Novemer 3.	Meeting with thesis advisor.
	Friday, November 6.	Approval from school board to proceed with the study.
6.	Monday, November 9.	Meeting with the principal of the school.
7.	Thursday, November 12.	Based partly on her discussion with her students, agreement from the Drama Teacher to proceed

STEP	DATE (1987)	EVENT
		with the study.
8.	Monday, November 16.	Initial meeting with the participants of the study.

APPENDIX C

CHRONOLOGY OF THE GROUP DRAMA SESSIONS

CHRONOLOGY OF THE GROUP DRAMA SESSIONS

Session Number	Date
1.	Monday, November 23, 1987.
2.	Thursday, November 26, 1987.
3.	Thursday, December 3, 1987.
4.	Monday, December 7, 1987.
5.	Tuesday, December 8, 1987.

APPENDIX D

CHRONOLOGY OF THE INTERVIEW SCHEDULE

CHRONOLOGY OF THE INTERVIEW SCHEDULE

November 23, 1987	Interview with female informant.
November 23, 1987	Interview with male informant.
November 30, 1987	Interview with both male and female informants.
December 10, 1987	Interview with all informants.

APPENDIX E

CHRONOLOGY OF THE JOURNAL ENTRY SCHEDULE

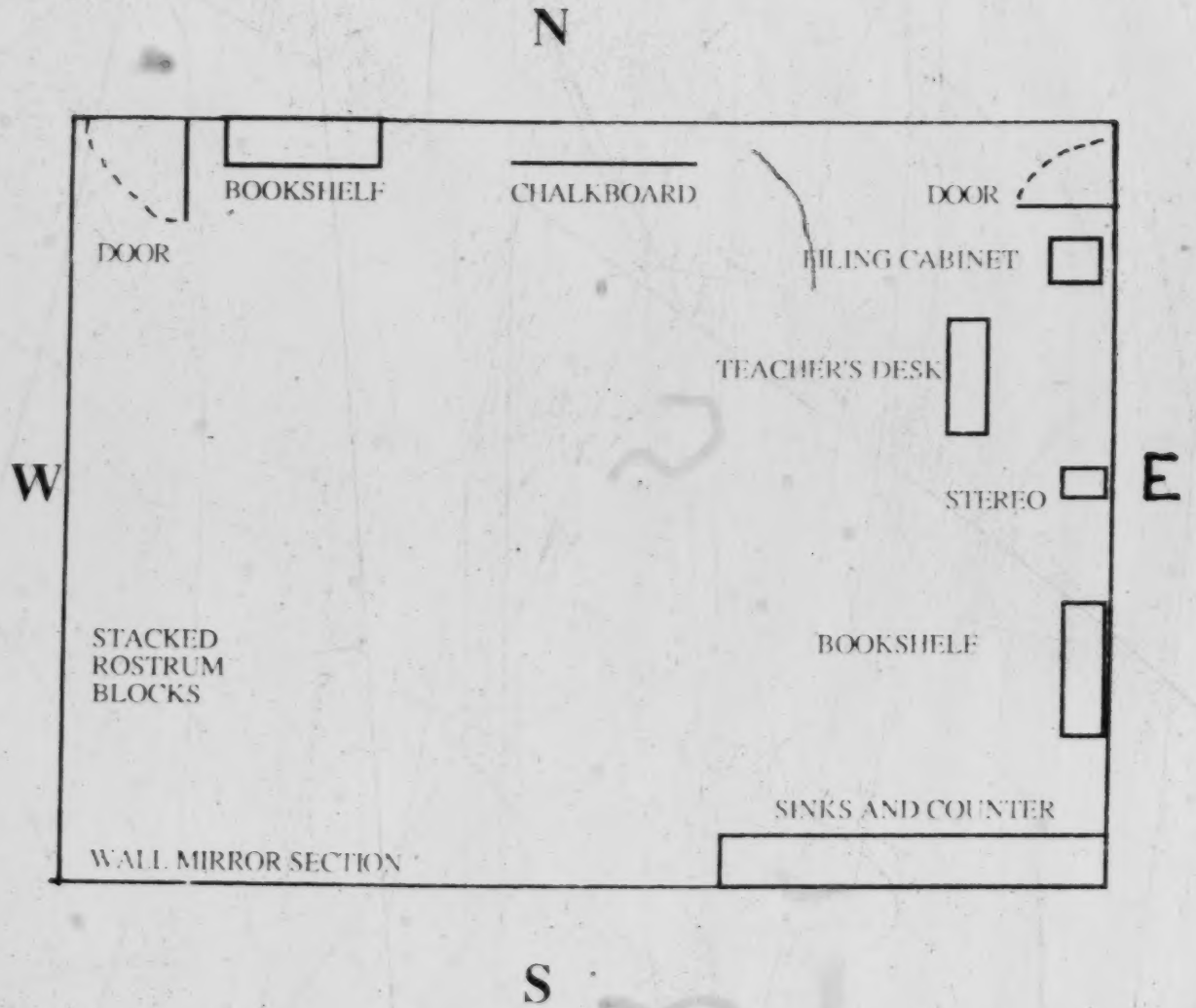
JOURNAL ENTRY SCHEDULE

Journal Entry Number	Date
1.	Monday, November 23, 1987.
2.	Thursday, November 26, 1987.
3.	Thursday, December 3, 1987.
4.	Monday, December 7, 1987.

APPENDIX F

REPRESENTATIONAL DIAGRAM OF THE SETTING

REPRESENTATIONAL DIAGRAM OF THE SETTING



APPENDIX G

CLASS PLACEMENT OF THE PARTICIPANTS

THE PARTICIPANTS

	THE BRITISH	THE SCOTTISH	THE IRISH
UPPER CLASS	Richard Talbot Fiona Talbot		
MIDDLE CLASS	Isaac Casselman Arthur Casselman Enid Casselman Edward Peters Richard Peters Enid Peters		
WORKING CLASS	Samuel Lount Maggie Lount Elspeth Lount	Stewart MacGregor Jenny MacGregor Graham Malcolm	Joseph Flanagan Patrick Flanagan Colene Flanagan Mary O'Donnel Frederick Bench Ruth Bench Aileen Bench
PEASANT CLASS		Jonathan Campbell Catherine Stewart Jean Campbell	Sean O'Leary Bridgette O'Leary Caitlin O'Leary

APPENDIX H

LIST OF FAMILY NAMES

LIST OF FAMILY NAMES USED IN THE GROUP DRAMA

THE BRITISH	THE SCOTTISH	THE IRISH
Richard Talbot	Stewart MacGregor	Joseph Flanagan
Fiona Talbot	Jenny MacGregor	Patrick Flanagan
Isaac Casselman	Graham Malcom	Colene Flanagan
Arthur Casselman	Cathrine Stewart	Mary O'Donnel
Enid Casselman	Jean Campbell	Ruth Bench
Edward Peters	Jonathan Campbell	Frederick Bench
Richard Peters		Aileen Bench
Enid Peters		Sean O'Leary
Samuel Lount		Bridgette O'Leary
Maggie Lount		Caitlin O'Leary
Elspeth Lount		

APPENDIX I
MAP OF LANDS

LAKE HURON

15 400 acres Peters	16 Clergy Reserve	17 Flanhigan Cleared 18 acres	18 Bench Lost Home Cleared 22 acres	19 Talbot Lost Barn Cleared 100 acres	20 Clergy Reserve Forested	21 Crown Reserve Forested
22 Lount Cleared 80 acres	23 Clergy Reserve	24 Casselman Cleared 100 acres	25 O'Leary Cleared 30 acres	26 Campbell Cleared 35 acres	27 MacGregor Cleared 20 acres	28 Crown Reserve

APPENDIX J

LAND TITLE DEED

Upper Canada
Deed to Farm Property

Section 15 in the District of Goderich
officially granted Huron Tract
to _____

by his Majesty the King

for services to Great Britain

Dated this 4th day of October, 1835.